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RAJA-ÇEKHARA'S KARPURA-MANJARI

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS
OF THE POET

BY

STEN (KONOW)

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators

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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rāja-ṣekhāra, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological ;² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaṣekhara is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville ; so, for example, the parrot incident that is lugged in at iv. 24. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18 ; palace-life, i. 36 ;

iv. 9^o ff. ; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 31^a, note ; mirage, ii. 40^c.

⁶ Cp. i. 18^b, 20^a, ii. 50^c, ii. 50^a, iv. 18^b. Botanical allusions — passim.

⁷ See p. 204, and, e.g., ii. 10^b, iii. 2^d.

The entrance of the Magician (at i. 21⁸) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the aṣoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"² will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus.—I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation.—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rājacekhara*, p. 24.

² Cp. i. 32, ii. 5, 9, 10.

³ For example, at ii. 40¹⁻⁶, ii. 50¹⁻², iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commending it to most thoughtful consideration.

The Glossarial Index. — To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-adei* stands under *kat*; while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *yantra*-, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tṛ*; but *vi-tthinṇa* and *uṇ-naa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

² Cited by the initials "H." and "HD."

³ For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml*-group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY. — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii. 62; by a slightly impatient 'man' at iii. 21; and by a dignified and stately 'O friend' at iv. 51.

² We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-maṇjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page; $9\frac{1}{2}$ inches by $4\frac{1}{4}$ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti crikharatāṇa-vabhogaṇadinamaṇiṇṛijivasāgarasūriṇiṣyavācanācāryaviracitāyām karpūramañjarīmahānāṭikāyām prathamam javanikāntaram vivṛttam idam || cṛi || cṛi || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramaṇjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side; $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1³), and the end from sū rayanamayī (iv. 19⁶⁵). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti crikarpūramañjarīnāṭikā kasya [!] samāptā. sam. 1600 varṣe cṛīmahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page; $9\frac{3}{4}$ inches by $4\frac{1}{2}$ inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti crikhugatāṇanabhogaṇa-cṛijinasāgarasūriṇiṣyavācanācāryaviracitāyām karppūramañjaryyām dvitīyām javanikāntaram vṛttam || cṛi || ciṭṭhādu edam likhidam dāva dīneso diyo mahio | ehi payaṭṭādu samto saccam saccam kuṇamto vva || 1 || rāyapurathṭhidenā udiyajādisirorattasirinarasimbasūṇujādenā likhidam jjeva | Kappūramañjarīnāḍaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by $8\frac{1}{4}$ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *ḍimna* for *ḍimbha* and a few instances of *ya-ṣṛuti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayaṇa* for *raṇa*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11¾ inches by 5¾ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each *javanikāntara* is the following colophon: *iti ṣṛimatsūryavaṃśodbhavasahigilakulāva-taṃsaṣṛimatprayāga* (i. and ii., *prayoga*) *dāsāmgaṣṛīpremarājaviracite karpūrakusumanāmnī karpūraṃam̐jaribhāṣye . . . yavanikāntaraṃ samāptaṃ*. Ends: *ḥubhaṃ bhavatu || saṃvat 1931 prathamāṣāḍhaṣṭkḷa-pakṣe tithāu ṣaṣṭyāṃ ṣaṇivāre likhitam idam vyāsagopidāsātmaajena || malākhyanāmnā || ṣṛījayaṣṭīlanagare ||*.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633^a, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *saṃattā kappūraṃam̐jarī nāma nāḍikā mahākaiṇo sirirāyaseḥassa kadā . . . saṃvat 1520 varṣe ṣāke*. The groups *ṭṭh* and *ddh* are, as a rule, not to be distinguished in this ms.

Commentaries.—Furthermore, I have used the following commentaries:

Vāsudeva's gloss in the Raghunātha temple ms. and in the edition of our play in the Kāvyaṃālā.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633^b, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pitāmbara's Jalpatiratnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *l* is substituted for dental *l*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8³, 9, 10, 14², 18¹³, 20^{1,2}, 22^a, 32¹; ii. 29^c, 34^a, 41^b; iii. 4^{1,5}, 5², 8^a, 20³, 22^a; iv. 1^b, 9^{5a}, 18^{20a}, 20⁹, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20³⁰, 21^b, 30^a, 33^a; ii. 41⁹, 42³; iii. 1^d, 3^{8,9}, 4^{a,5,8,9}, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11¹, 16^b, 41^{9c}; iii. 22⁹, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. *rīdīāu*, i. 1^d; further, i. 7, 19⁷, 20¹¹; iii. 4¹, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9^{a,b}, 15^d; ii. 11^b, 48^b; iii. 1^b, iv. 2¹⁰, 6^d, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jināsāgara, "the sun in the sky of Kharatāṇa." "Jināsāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttāṇā* in A, i. 19^b.

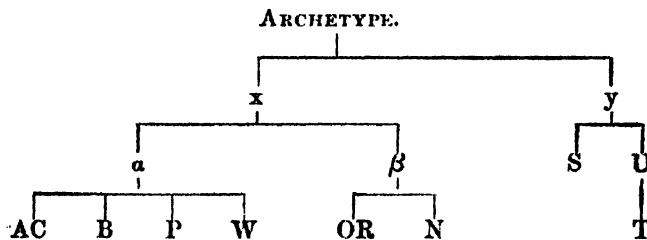
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12^a; ii. 45^b, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{a, 9, 13}, 20^{1, 2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^c. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b, 9^b, 10^b, 15^b, 18^{10, 19}, 20⁷, 34^a; ii. 1³, 6¹⁹, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12^a, 13¹, 15^a, 16^{1, 3}, 20³⁴, 32², 34^{b, 25}, 35^c, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jonham*, i. 1^a; *nihittagā-* instead of *-gga-*, i. 4^c; *esya* instead of *ettha*, i. 12^b; *lagohim* instead of *laggehim*, i. 16^d; the very frequent writing of *d* instead of *ṭṭ*, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5⁵, 9^b; ii. 0^b, 12^b, 25^b, 29^a, 31^a, 42^{23, 27}; iii. 1^b, 22^{5, 6}; iv. 9^{5, 8}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{a, 2, 17}; ii. 31^a; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^b; iii. 16^c; iv. 9^{b, 8}, 17^a, 18³⁸, 20⁴, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramañjarī* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो रान्दन्तु वासाइणो
 अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ
 रीईओ विलिहन्तु कव्वकुसला जोणहं चओरा विअ ॥ १ ॥

अवि अ^१ ।

अकलिअपरिम्मविब्भमाइं अजणिअचुच्चणडच्चराइं दूरं ।
 अघडिअयणताडणाइं णिच्चं णमह अणङ्गरईण मोहणाइं ॥ २ ॥

नान्दन्ते^१

स्थापकः ।

ससिहराडमराडणाणं छम्मुहणासाणं सुरअणपिआणं ।

1^a ABPWNORT भोदु, SU होदु. — AB
 सरस्सई, W ईइ. — A कइणो, B
 क इणो. — TU रान्दन्तु.

1^b STU वि. — ABWNR पअट्टउ, P पेय-
 ट्टु, O यअट्टु, STU पवट्टु. — ASTU
 परा. — T घउल्लप्पिआ.

1^c W वत्थोमी, N वत्थोमी. — ABPWSTU
 मागहो, O माअधो. — ABPWR फु-
 रदु, N फुरदु. T पुणउ. — B णा. —
 WO किं पि. — N पंचाडिआ.

1^d ABPW रीदीआउ, NORT रीदीओ. —
 A लिहंतु, B विलहंतु, W लिहंतु, S
 हंतु. — BW चउरा इव.

1¹ BWST omit. — T transposes verses
 2 and 4.

2^a AT विब्भमाइ. — O अअणिअ. — B
 चुच्चणाइ. — A णंवरारइ, P णंवरारइ,
 STU णाइ.

2^b AN अअणिअ. — ABPWORS चण,
 N चण. — A ताडणाइ, BSTU
 णाइ. — ANT मोहणाइ.

2¹ AN नां सूत्रधारः, B नायंते सूत्रधारः,
 W नायंते सूत्रधारः, OS omit नां स्था;
 RT अवि अ.

3^a T खंड. — P मंडणायाणं. — AB
 समोहणासाणं, BWO समोहणासाणं, P

गिरिसगिरिन्दसुआणं संधाडी वो सुहं देउ ॥ ३ ॥

अवि अ' ।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारुप्पसिप्पीअ रुहो ।

जोएहामुत्ताहलिल्लं णअमउलिणिहित्तग्गहत्थेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्य^१ । किं उण णट्टप्पउत्तो विअ दीसदि अम्हाणं
कुसीलवाणं जणो^२ । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि^३ ।
इदरा कुसुमावलीओ गुम्फेदि^४ । अखा पडिसीसआइं पडिसारेदि^५ ।

संमोहणासाण. N संमोहणासाणं, SU 4^१ A omits. — B सूत्रधारा परि°, P सूत्र-
संमुहणासाण, T कम्मुहणासाण.

3^० B गिरिसिगिरिदि°, P गिरिसि°. — A °सु-
दाणं, B °सूयाणं. — NU संधाटी. R
संहालो, T संधाटि. — NSTU भो. — 4^२ ABPWN पुण. — A °पयदो, BWNOR
P दिसउ, NO देदु.

3^१ BT omit.

4^१ ABPWNOSTU °प्पसाद°. — ABPWNOR
°प्पणदिसु, T °प्पणदिसु. — O सयांगंगा°. —
— BW °जलेणं, P °जलेण.

4^० APWNORT पूरिदाए, B परिदाए. —
ORTU तुहिणअर°. — R °अला°. —
A °सुप्पोई, BW °सिप्पोई, P °सिप्पोई,
SU °सुत्तोई, T °सुत्तोअ.

4^२ T दुठ्ठ° instead of जोषहा°. — BR
°भोत्ता°, O °भेत्ता°. — P °हल्लिल्लं. —
mss. शाद°. — T °मुउड°. — AP
°गिहत्त°. — A °हत्थेहि. BPSTU °हत्थेहि.

4^३ A छ, NSTU omit. — AB दंतो, N
दअंतो, STU ददंतो. — ABWNR
जअदि, P जयति, T जरअइ. — ABP
गिरिसुदा°.

धार नेपथ्याः इतिमुखमवलोक्य. WN सू-
त्रधारः परि°, OR नांठंते सूत्रधारः परि°,
T नांठंते स्थापकः परि°.

4^२ ABPWN पुण. — A °पयदो, BWNOR
°पअट्टो, P °पयट्टा, SU °पयअट्टो, T °प-
उट्टो. — O दिसइ, N दोसति, STU
भ° कु° जणो दोसइ. — BPW अम्ह.
— BP कुसीलवाण, W °वाण, T हुसो°. —
— ABWR पवंचो. P पवंचो, O वणो.

4^३ A पत्तोच्चियाई, B यत्तोच्चियाई, PO पत्तो-
च्चिआइ, W पत्तोच्चिआइं, N पत्तोच्चिआइं,
R यत्तोच्चिआइं, SU पत्तोच्चिआइ, T पत्तो-
च्चिआइ. — A सिच्चियाई, B सिच्चियाइं
सियं, P सिच्चियाइं, W सिचि°, N सिह°,
O सिचिआइ, STU °आइ. — AP उ-
च्चिणोदि, B उच्चिणोदि, SU °णोइ, T उ-
च्चिणोदि का वि लहुवखिआभो पट्टइ चट्टइ.

अयरा, BPWNORSU इभरा, T ईभरा.
— SU °वलो. — B गुंफदि, STU गुंफेइ.
4^५ N पडिसाईं, T °आइ. — A पडिसारयदि,
P परि°, W पसारेदि, SU उवणेइ.

का वि हु वस्मिआओ पट्टए घट्टेदि' । एसो वंसो ठाविदो ठाणे' ।
इअं वीणा पडिसारीअदि' । इमे तिस्मि वि मिअङ्गा सज्जीअन्ति' ।
एस पक्खाउज्जाणं हलबोलो सुणीअदि¹⁰ । एदं धुवागीदं आल-
वीअदि¹¹ । ता किं पि कुडुच्चं हक्कारिअ पुच्छिस्सं¹² । नेपण्याभिमुखमवलोक्य
संज्ञापयति¹³

प्रविश्य¹⁴

पारिषार्थिकः । आणवेदु भावो¹⁵ ।

स्थापकः । किं उण णट्टप्पउत्ता विअ दीसध¹⁶ ।

4⁶ T see above, at i. 4³. — B चि, P पि.
— B हुए, PNR omit; O खु, SU
खु. — A पट्टए वस्मियाउ, B पट्टए
वस्मिआउ, P मुहवणियाउ प°, W प°
वणियाउ, N वणियायट्टिओ प°, O प°
वणियाओ, SU वस्मिआ वट्टए. — AP
वट्टेदि, BWNORT वट्टेदि, SU घट्टेदि.

4⁷ ABWNORT एस. — A वंस, B वंसे. —
A दठविदि, B वविदो, PW टविदो, N
टिदो, O ठाविदो, SU ओट्टट्टाविअट्टाणो,
T वोट्टट्टाविदट्टाणो. — A ठाणोदं,
BWR ठाणो. O ठाणे.

4⁸ N वीणं. — A परिसरियदि, B पडिसंसारी ।
आदि, N *सारेदि. O *सारिअदि.

4⁹ W एमे, SU इमे वि. — BSU ति, P
तिण, N तोणि. — BPNRT omit
वि. — WO मुअंगा. — A सज्जियंदि,
B मज्जोयंति, P सज्जोयंते, W सज्जि-
ज्जंति, STU *अंदि.

4¹⁰ After एस A inserts कंसालताल, BW
कंसतालाय, P कंसतालाय, NORSTU
कसतालाय. B पक्खाउज्जाण, P प-
क्खाउज्जाय, W पक्खाउज्जाय. N पक्खा-
उज्जाणं, OR पक्खालणुज्जालय, STU

अप्फालोप्फालय. — A कोलाहलो, B हल-
वालो, P हलउलो, W हलवोलो, NORSTU
हलहलो. — ABPWNR omit सु-
णोअदि.

4¹¹ P एवं पदं, W एवं, STU इदं. — OR
धुआगोदमा°, STU *गोदभं; A adds
ति. — P आलवोदि, S omits; U
विजप्पेद.

4¹² P किं संदेहेण, O कं वि, SU किं ति, T
अहं वि. — A कुटंभं, BP कुटंभं, W
कुडंभं. N कुटुंभं, O कुटुंभादो. — P
हक्कारिय, T हंकरिअ.

4¹³ A omits; BWNOR *मुखं संज्ञापयति,
P *मुखमवलोकयति.

4¹⁴ A ततः प्रविशति पारिषार्थिकः प्रविश्य
सूत्रधारमाह, BN ततः प्रविशति, P प्र-
विशति, WR ततः प्रविशति पारि-
षार्थिकः

4¹⁵ B अणुवेदु. W अणवेदु. — PW भाउ.

4¹⁶ APWOSTU सूत्रधारः, B omits; NR
सूत्रधारः विचिंत्य. — ABPW पुण.
— A *पयदा, B *पयज्ज, PWORT
*पअट्टा, N *चअट्टा, SU *प्पउट्टा. — A
दोसधं, B दोसधा, P दोसधं, STU दोसह.

पारिपार्थिकः । अध इ¹⁷ । सट्टअं णच्चिदं¹⁸ ।

स्थापकः । को उण तस्स कई¹⁹ ।

पारिपार्थिकः ।

भाव कहिज्जउ एअं को भणइ रअणिवल्लहसिहरणो ।

रहुउलचूडामणिलो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य¹ । अए पणहोत्तरं खु एदं² । प्रकाशम³ । राअसेहरो⁴ ।

पारिपार्थिकः । सो एदस्स कई⁵ ।

स्थापकः । स्मत्वा⁶ । कथिदं जेव छइल्लेहिं⁷ ।

सो सट्टओ त्ति भणइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि¹⁸ ग्राह. — ABPWO omit अध इं; N पारि । अध इं । सूत्र । किं उण णच्चिदवत्त्वं । पारि भाव etc.; R भाव instead of अध इं; SU अह इं, T पारो । अह इ । सूत्र । किं पुण एदं । पारि. भाव etc.

4¹⁸ A सट्टकेण in the margin corrected to °कं. N सट्टअं. — P णच्चिदवत्त्वं.

4¹⁹ Mss. सूत्रधारः. — AOT कइ.

5^a P अज्ज instead of भाव. — ABPWOR कहिज्जउ, N कइज्जउ, SU कहीअदु, T कहि ॥ कइ. — APWNORSTU एदं, B एवं. — BSTU किं. — B भस्सइ, P भणय, N भणिज्जदि, T भणिज्जइ. — P रयणव्वं, N रज्जणीं, T रअणणीं. — B °सिहिंदो, N °पिहिंदो.

5^b ABW रहुकुलं, P रहुकुलां. — BSU महिंदपालस्स, W महिंदवालस्स, NRT म-हेंदपालस्स. — P को इ, N क ओ, SU को ण, T को ण.

5¹ Mss. सूत्रधारः. — SU स्वं, T आत्मगतं.

5² PNRT omit अह. — P पणहत्तरं, O प-हत्तरं. SU पणहत्तरं. — ABPWSU omit खु; NR कयु. — N सएदं.

5^{3,4} A omits. — PO राजं, STU अवि राअं.

5⁵ A पारि¹⁸ ग्राह. — SU तस्स. After कई OR add सूत्रं किं सट्टअं.

5⁶ AO omit स्थापकः. BWNSTU सूत्रधारः, PR पारिपार्थिकः. — A omits स्म-त्वा; N सात्वा.

5⁷ P कथिदं, STU कहिदं. — A ज्जेव, B ज्जेव, P पेव, W टोव, NO जेव, R ज्जे-व, SU एव, T जव. — P श्लेहिं. — A adds जहा, SU जह.

6^a PSU omit त्ति. — B भस्स, N भणदि, STU भणिज्जइ. — A जो दूरं. — A नाडियाइं, BWSTU °आइ, P °याइ, O °आओ, R °आइ. — WOT अणु-हरदि.

6^b ABPW पुण. R उण एत्थ. — OR पवे-सअं. — A °विकजंभयाइं, B °विकंभा-

विचिन्त्य¹ । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई¹ ।
 पारिपार्थिकः ।

परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाणं जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सबभासाचदुरेण तेण भणिदं जेव¹ । जधा¹ ।

अत्थविसेसा ते चिअ सहा ते चेअ परिणमन्ता वि ।

उत्तिविसेसो कव्वं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्पा किं ण वसिदो तेण¹ ।

यादं, P °विकखंभयादं, W °विकखंभयादं.
 NT °विकखंभांआदं. OR °विकखंभाआदं. —
 ABPW O इह केवलं यत्थि, N इह
 केवलं य, R य केवलं होति, SU दोसंदि.

6¹ AP सूत्रधारः instead of विचिं, R सूत्र¹
 विं.

6² STU omit ता. — BR किति, APSTU
 omit ति; W हि. — A सक्कियं,
 BPWNORSTU सक्कअं. — A पायि-
 यखंधे, B पाईयवंधे, P पाईयकांध, W पाई-
 अखंधे, NOR पाउअं, SU पाउदं, T प-
 रिहरिआउअं. — A पददो, BPWNOR
 पअदो, SU पउदो. — A सो कई, P ति,
 N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands
 after verse 8, in O after 7². NOR
 insert अवि अ between the two
 verses.

7¹ SU पाउदं, T पाउअं. — N इ, O अ,
 STU यु. — T भोइ. — N सोमारो,
 STU °मालो.

7² NRST पुरसं, O पुरोसं. — N °मोहि-

लाण, O °लाण. — O जेत्तिअमहं, T
 जत्तिअं, SU °लाणमेत्तिअं. — N ते-
 त्तिअं जेअ, STU तत्तिअं.

7¹ B °चदुप, PNRSU °चउरेण, W °चतुरेण,
 T °चचउरेण. — A भणिदं जेव तेण.
 — B जेव, P जे, W जेव, NO जेव,
 R जेज्ज, STU एव.

7² B यथा, WNOR जहा, STU जहा.

8¹ P अत्थे, R अत्थां, T अत्थं. — AOT
 °णिवेसा, P णिविसेसा, N °विणसा, R
 °णिएसा. — APW त, N तं. — AB
 PWRSTU छिअ, N विअ, O विअ.
 — B जेव, P सक्कविसेसेसु, W ति जेव,
 N ते विअ सहा, O सहा ते विअ,
 STU छिअ. — AP परिणमंते, N
 अत्थपरिणमंते. — A omits वि; P च,
 N इ, R इ.

8² NOR कखो. — PW होउ, N होई. —
 N होहि. STU होदु.

8¹ Mss. सूत्रधारः, A सू° प्राह. — PSTU
 omit ता. — P वणिदा, N विणिदो,
 O वत्थिदो. — SU देण.

पारिपार्थिकः । सुणसु^१ । वसिदो ज्जेव तक्कालकईणं मज्झम्मि मिअङ्क-
लेहाकधाकारेण अवराइदेण^२ । जधा^३ ।

बालकई कइराओ णिब्भराअस्स तह उवज्झाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारूढं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्ठा पउज्जध^४ ।

पारिपार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8^२ A पारि^५ प्राह. — ANO सुणु, B सुणो,
P सुखां, W सुणदु, SU सुणसु.

8^३ P सुवसद. — PW ठोव, NOT जेव्व, R
ज्जोव्व, SU एव्व. — BW °कईण, O
°कइण, SU °कइ. — AW मयंक, T
मगांकलेखा°. — A °कहाकारणेण, B
°लेहाकारेण, P °लहाकहा°, W °कहाका-
रणेणावराइएण, N °कहाहारेण, O °कधा-
भाधारेण, R °कहारेआण, SU °कहा°,
T °कथा°. — A अवराइएण तेण, B
अवराइएण, P कइराण, NOR अवराइएण,
S बोव्वराएण अ°, T ववराएण अपरा°,
U वव्वराएण अ°.

8^४ W omits; N जहा, STU जह.

9^२ N कइराअ, O कराओ. — APW णि-
ब्भय°, B णाब्भअ°, O णिभर°, R वि-
ब्भम°, STU णिब्भरदेवस्स. — B उव-
ज्जाय. P वि उज्जउ, N उज्जाओ, O उव-
ज्जोओ.

9^३ A पएहि. B एहिँ. — ABW परंपराए. — N
इअं इ जःस परंपराए अण्णा, OR इअ जस्स

परंपराए अण्णा, SU इअ (S इइ) तस्स
गुणाण परंपराए, T इय तस्स जणाणं
परंपरंपराए. — A महाप्प°, B माहत्थ°. —
NOR °ढो.

10^२ A एदस्स, BW एअस्स, STU एव्व. —
U कविराअ°. — ABWOR तिहुअणं,
N तिहुणं. — STU वि. — A धवल-
यंति, B धवलयति, P धवलंसाति, STU
धवलेदि.

10^३ APSU °पाडिसिद्धीए, B °पाडिसिद्धीए, W
°पाडिसिद्धीए, NO °पाडिसिद्धीए, R °पा-
लिसिद्धीए, T °पाडिपहीए णङ्कलंका. —
N गुण. — B यय.

10^४ A सूत्रं पारि^५ प्रति; BPWNORTU सू-
त्रधारः. — B समाइज्ज, W समा-
इठा. — A पउजधं, P पयुंदिट्ठु, N
पाऊजस्स, O पणंजधि, STU अणु-
चिट्ठुह.

11^२ A पारि^५ सू° प्रति. — P चाहुवाण°, R
चाउहाण°, TU बाहुआण°. — ABPNOR
STU °मोलि°, W °मउलि°.

भक्तुणो किङ्मवन्तिसुन्दरी सा पञ्चइउमेअमिच्छइ ॥ ११ ॥
किं च^१ ।

चण्डवालधरणीहरिणङ्को चक्रवट्टिपअलाहणिमित्तं ।
एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणोइ ॥ १२ ॥
स्थापकः । ता एहि^१ । अणन्तरकरणिज्जं संपादेम्ह^२ । जदो महाराअदे-
वीणं भूमिअं घेतूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति^३ ।
इति परिक्रम्य निष्क्रान्ती^४ ।
प्रस्तावना^५ ।

ततः प्रविशति राजा देवो विदूषको विभवतश्च परिवारः^६ । सर्वे परिक्रम्य यथोचितमुपविशन्ति^७ ।

11^b Mss. किदि°. — A °भवदि°, B °मावति°, U °मवदि°. — P एतां नाडि सा. — A पओजयिदु°, BWNO पउंजइदु°, P पउं-
जइदु°, R पउंतदु°, STU पओजइदु°. —
ABPWNORSU °मेदमि°, T °मेतमि°. —
ABR °च्छदि, P °त्यति, W °कति,
N °च्छदि.

11^a A किं च गंधाभिधेयत्वं सूचयति पारि; B
omits.

12^a B चंडपाध°, P वडवाल°, NOR चंद°,
T चंडपाल°. — A °हरिणी°, PO °ध-
रिणी°. — O चङ्कवत्ति°. — A °पद°,
B °ययलाभ°. — W °णमित्तं, N °णि-
मित्तं, O °णमित्ते.

12^b B अत्त, P एत्तु सट्टक°. — B °सोत्त. —
AN कुंदला°, O कुंदना°. — ABWNOR
°सुदं, P °सुत्तं. — APWNORT परि-
णोदि, B °णोद.

12^c ABPWNOR omit स्थापकः; TU सूत्र°. —
ABPWNOR भाव एहि; A एहि दाव.

12² BW °करिणिज्जं, N °कज्जं. — A संपा-
दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W
संपाडम्ह, U संपादम्ह.

12³ BP यदो. — N महाराअस्स देईए भूमिं.
— B पित्तण, N घेलण, STU घेतूण
(S घलूण) भू°. — B अण्णा, P आण्णा. —
A अजभरिया, BP अज्जा°, N भज्जघ-
रिणी, R °चडिणिआ. — P omits अ.
— B जवणिअंर, P जवणिंतरे. — AU
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,
T कट्टइ.

12⁴ B प्रक्रम्य, SU omit. — B यथोचितं
निःक्रांतो. — A adds सूत्रधारपारि-
पार्श्वको.

12⁵ A adds नाटकावसरः.

12^{6,7} AU only ततः प्रविशति राजा. — P
विदूषको विचक्षणो दासो विभवतश्च प्रतो-
हारादिपरिकरः, T विदूषकेण विचक्षणा
च. — P यथोचितान्नेष्टुप°.

राजा । देवि दक्षिणाहिवणरिन्दणन्दिणि वट्टावीअसि इमिणा व-
सन्तारम्भेण^१ । जदो^१ ।

बिम्बोद्रे बहलं ण देन्ति मअणं णो गन्थतेल्लाविला

वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा

तं मखे सिसिरं विणिज्जिअ बला पत्तो वसन्नूसवो ॥ १३ ॥

देवी । अहं पि पडिवट्टाविआ भविस्सं^१ । जधा^१

छोल्लन्ति दन्तरअणाइ गए तुसारे

ईसीस चन्दणरसम्मि मणं कुणन्ति ।

एणिहं सुवन्ति घरमज्झिमसालिआसु

12^a,⁹ U omits राजा देवि. — B दक्षिणा^a,
N दक्षिणापट्टणरेद^a, R दक्षिणावट्टणरेद^a,
S देखिणा^a. — TU 'णरेद^a. — B
'नन्दने, OW 'णंदणे. — APW वट्टा-
वीअसि, B वट्टाविआसि, O वट्टावीअसि,
R वट्टावीअसि. — ABW omit इमि-
णा. — A omits वस^a; B विरयंतारंभेण यदो.

13^a AP बहुलं, B विहल. — BS दंति, P
दिति. — SU मं ण दे^a बहुलं. — B
णो दिति तित्ताविला, W 'तिल्लाअरा, N
'तेला^a.

13^b B वाणीओ, O वेणीओ. — B विरयंति,
OS विरयंति. — P संति, OSU यंति,
T लेति. — P अंगं. — A कुप्पासकं,
P किमप्पासकं.

13^c SU कुअकुं, T कुचकुं, N 'कुकुम्मि. —
W व. — N omits चणे. — A व-
ट्टदि. — ANRSU ढिल्ला^a, B ढिल्ला-
अयो, T ढिल्ला^a.

13^d STU ता. — B विणिज्जिय. — P व-
संतोच्छवो, W वसंतो^a, OR 'तूसओ, T
'तूसओ.

13^e B देव वि^a, P विभमलेखा, WO देवी
वि^a. — NR देव अहं पि तुन्हा, STU
वि. — AW 'वट्टाविआ, B 'वट्टा^a, P
'वट्टाविआ, N 'विदा, O पडिवट्टाविअ
दे, R 'वट्टाविआ, SU 'वट्टावट्टसं, T
'वट्टावट्टसं.

13^f BP यथा, O जहा, SU जहा, T जथा.

14^a P त्यासंति, W त्यालंति, T छोलयंति. —
W दंति^a. — B 'रट्टाअ, POR 'रअ-
णाअ, N 'रअणाअ — ABPWNOR
गदे, T दे.

14^b A इसीस, BWNORSTU ईसीसि.

14^c BP इणहं. — ANR सुअंति, B सुहंति.
— AB 'मज्जिम', NSTU 'मज्जिम', O
'मज्जिम'. — BP 'मालिआसु, STU
'मालिआसु (S 'सं).

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये^१

वैतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकखंजर
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कन्तकामरूव हरिकेलीकेलिआर
अवमखिदजच्चसुवखवख सब्बङ्गसुन्दरत्तणंरमणिज्ज सुहाअ दे भोदु
सुरहिसमारम्भो^१ । इध हि^३ ।

पराडीणं गराडवालीपुलअणचवला कच्चिवालाबलाणं
माणं दोखराडअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14^d AB पायंठ°, P पायंति°. — ABO °पुं-
जिद°, W °त्त°, N °युंजोअ°. — AP
WNR मिहुणाइं, B महुणाइ. — P
पित्थ.

14¹ A वैतालिको नेपथ्ये.

14² A द्वयोर्मध्ये एकः प्राह. PNR वैतालिकः,
STU वैतालिको, S adds विजयतां देवः ।
प्रथमः । — ABWOR जअ once
only. — APWN °दिगंगणा°, B °दि-
साभु°, ORT °दिभंगणा°. — APO जअ
चंपा°. — O चंपंगणाचंपअ°. — B °क-
स्सकुर, T °कखपूर. — APO जअ रा°. —
A राठजणियराठ, B °जणियराठ,
PW °जणिदराठ, N लोलाणिज्जोअराठ-
देस, O राढाजणिआणंद, R रीठाणि-
ज्जिअराठदेस, SU °णिज्जिअ°. — A
जय विक्कमक्कंतकामरूव जय चंगत्तणवि-
णिज्जियकामरूव, B चंगत्तणविणिज्जिय-
कामरूव, P विगित्तणविणिज्जियकामरूव,
W चंगत्तणविणिज्जियकामरूव, N चंगत्तण-
विणिज्जिअकामरूव, O जअ चंगत्तणविणि-
ज्जिअकामरूव, R °कामरूव. — A जय

कदलिहरकेलिकार, B °कारय, P °कलि-
यारक, N हरिकेलिकारअ, O जअ हरि-
केलीकेलिआरअ, R °कारअ, T हरिकेलि°,
U भरि°. — A जय अठगणिद°, BPW
NORSTU अवमखिअ°. — N °पच्छग-
युवख°, ST °कखसुवखदाण, U °अखसुव-
खदाण. — A जय स°, B °त्तणमणिज्ज,
P °सुरत्तणरम°, S °सुंदेररमणिज्ज, U स-
च्छंगरमणिज्ज. — BPWO देवस्स. —
W सुरहिसमयसमारंभो, STU सुरभिसमा-
रंभो होदु.

14³ A जठो, BPWNORSTU इध हि.

15^a STU गंडपालो°. — T °पुणअण°. — P
°चवल, S °चउरा. — P °चालाबालाणं.
NR °चालावलोणं, S चोलबालाबलाणं.

15^b AOR °हंडअंता, P °हंडयंतो, N °अंतो.
— BW रदि°, P रेइहरस°, NSTU
°रअस°. — ANR °कला, BP °करा. —
A लोलचूलालयाणं, B लोलचालंगयाणं.
P चोलचालंगयाणं, W चोइचोइलयाणं.
NOR लोलचोलपिआणं, S कंछिसीमंति-
णीणं.

कखाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं

गुम्फन्ता रोहगण्हं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अत्रैव¹

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरुढीगरण्डप्पं चम्पअं

थोआवट्टिअदुङ्गमुङ्गकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमगलग्गभसलं लक्खिज्जए किंसुअं

पिज्जन्तं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

राजा । पिए विब्भमलेहे को अहं वड्ढावओ तुज्झ का तुमं पि व-
ड्ढाविआ मज्झ¹ । किं उण दुवे वि अम्हे वड्ढाविदा कञ्चणचण्डर-
दणचण्डेहिं बन्दीहिं² । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं
मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवच्चिदपच्चमं कलकण्डि-

15^c N कुणन्तो. — B कुरुलाकुरुल°, N चिकुल°,
O कुरुल°, R चिउर°. — P पियसु, T
पियेसं.

15^d A गुणुता, N गुणुतो, S फन्ता, T गुणुता.
U गुभन्ता. — B राणगण्ठी, T गण्धि म-
लह°. — B सिसहरिणे. — AP सिहला,
B संहला, W सिधला. — BT यन्ति, P
इति, N वादि, R वन्ति. — N वादा,
T वासा.

15¹ ASTU omit; B अत्रोव. P अत्र.

16^a A द्वितीयवेताल्लि, P द्वितीयो वेताल्लि
पठति, N omits द्वि; S अखं च, U
अवि अ instead of द्वि; T द्वि अखं.
— ABPWNORSU जाटं. — P
°लोद°, STU °पिंग°. — A °रयणागंड°,
B °चमठोगंड°, PWO °रमणागंड°.

16^b AB थोवा°, P थाआ°, NR थोआ°. —
ABPWOR °वट्टिद°, N °यदुडिद°, S
°वडिअ°. — P °सुद्धकुसुमा, W °कुसुमा,

NOR °कलिआ. — BPORSTU पम्फु-
ल्लिआ, N पम्फुलिआ.

16^c N °लगाळभमले, O °भसले. — B शाल-
ज्जए, N लक्खिवज्ज. — B जिंसुयं, P
omits.

16^d A महुवेहि, B महएहिं, P महुएहि, W
भमरेहिं, N भमलेहिं, OR भसलेहिं. —
B हाहि वि, P दोसु चि, W दोहि वि,
N दोहि सु, O दोहिं वि, R दोहिं धि,
T दोहिस. — B सदिसा°. — N लण्णेहि,
OR लण्णेहिं, T लेगेहि. — A omits
व; S अ.

16¹ NR एङ्को, O का. — AB हे, P omits.
— B वड्ढावओ, PW वड्ढावउ, N व-
ड्ढाविदो. — P को, NR एङ्का. —
AOT वि, NRSU omit. — B वड्ढाविध,
P वड्ढाव, W वड्ढाविआ, N वड्ढाविदा,
S °यआ.

16² ABPW पुण. — W दो, N दुवो, O

करहेसुं कन्दलिदकन्दप्पकोअण्डदण्डाखण्डिदकण्डचण्डमं सिण्डिब-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महुसवं
जधिच्छं पेक्खदु देवी^१।

देवी। जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलआणिला^२। तथा हि^३।

दुए. — U अम्ह, O transposes वड्ढा^४
अम्हे. — ABORSTU वड्ढाविआ, PW
यद्धाविआ. — O इमेहिं कं. — B कंच-
रणचंड. — Mss. 'रअण'. — B 'वंडेहिं.
— BWRSTU वंदीहिं.

16^३ AWR विअममरट्ट. — APWOT 'प-
अट्टावअं, B 'परिवत्तयं, N 'पअट्टाअं, R
'पअदाविअं, SU 'प्पवट्टावअं. — A त-
ण्णाणं, W तरड्ढीणं, T तरट्टिणो, U तर-
लच्छीणं. — B 'मारुयंदोलिदलता', P
'मारुदोलियफणिलदाणच्चिणोणं, W 'दो-
लिदचंदणलदाणच्चईणोणं, SU मलआ-
णिलंदोलिअललिदलदाणच्चईणं, T मल-
आणिलंदोलिअजदाणच्चईणं. — AWNOR
'पवंचि', B 'पवंचित', P चोहपिवंवि-
दयंपंचमं, S 'पवंचिअ', T 'प्पपंचिअ', U
'प्पवंचिअपंचम. — A कलकंठोकंठकंद-
लोसु, B कलकंठोकंठकंदलो, P कलयठी-
कंठेषु, W कलअंठिकंठेसु, N कलकंठिकं-
ठकंदलेसु, O कलकंठोकंठेसु, R कलकंठि-
कंठकंदलेसु, S कलकंठकंदलोसु, T कलअं-
ठकंदलोसु, U कलकंठकंठकंदलोसु. — A
किदकंदप्पकोदंडदंढाखंडिदकंडचंडमत्त, B
कंदलिवकंदप्पकोदंडदंढाखंडिदकंडचंडिमं, P
कंदलितकंदप्पकोदंडमंहितं, W कंदलितकं-
दप्पकोदंडदंडचंडिमं, N कंदलीदकंदप्पकोअं-
दंडदंढाखंडिदचंडिमं, O कंदलितकंदप्पकोअं-
दंडचंडिमं, R कंदप्पकोअंदंडदंढाखंडिदचंडिमं,

SU कंदप्पकोअंदंडदंढाखंडिआकंडचंडिमं, T
कंदप्पकोअंढाखंडिआखंडचंडिमं. — ABW
णिद्ध. — NR 'वंधु. — A वसुधा',
O वसुहा'. — B 'पुरंदोए, T 'पुरंधिए.
— BWO ता वि'. — A विडरिय
हत्थसुप्पसारिय पसइसरिच्छेहिं अछीहिं, B
वित्थारिय पसइपमाणछिणो, P पसारि-
इप्पमाणलोयणो, W वित्थारिदपसइपमा-
णछिणो, N विस्सारिअपसइप्पमाणे अ-
च्छणो, O वित्थारिअपसइ', R विसारिअ
पसइप्पमाणे अच्छिणो, SU पसारिअपस-
रिसरिच्छेहिं, T पसारिअपसारिसरिच्छेहिं.
— BPW महोळवं, N महुसवं, STU
यमंतमहुसवं. — AP जहत्थं, BWOR
STU जहत्थं, N जहत्थु. — ABPWOS
पेक्ख, RTU पेक्खदु. — ABPWNOSU
omit देवी.

16^४ A देवी राजानमाह. — AWO जहा,
PSTU जह; PNR add किल. — B
णिदेविदं, STU 'दिअं. — BWRs
वंदीहिं, T वंदहिं; A transposes वं-
णि'. — A तथा ए'. — APWOR
पअट्टा, B पयज्ज, N प्यअट्टो, S तह
पवट्टदित, TU तह पवट्टंत. — AW उजेव,
B जेव, P जेव, N जेव, O उजेव, R
जेव, STU एव. — NS 'लो.

16^५ APNR तथा हि, BWO तथा अ, ST
तह हि, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भुभवस्सासमे
मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपक्खिणो ।

कङ्केलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चण्डं चुच्चिअतस्सवस्सिलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ' ।

माणं मुच्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं

तारुखं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमच्चुसिञ्जिअमिसा देवस्स पच्चसुणो

दिखा चेत्तमहूसवेण सहसा आण व्व सब्बं कसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्जे अहं एक्को कालक्खरिओ' । जस्स मे ससुरस्सुरो परधरे पोत्थअभारं वहन्तो आसि' ।

17^a U 'माणिआ'. — BPSTU 'तरलणा. —

A कुम्भभवस्सासमं, B कुम्भ, W कुं-
भोभ', SU कुम्भभवस्सस्समे, T कुम्भुब्भु'.

17^b ABPWOR 'दोलिद', N 'दोलित'. —

A 'चंदल'. — WNOR 'लदा. — P
'संचगिणो.

17^c A कंकेली', BPNR कंकोली'. W कंको-

ल्ली', S तंकोलिफलअंपणा. T कोलीफल',
U तङ्कोलिफल'. — ABPWONOR 'ल-
दा. — P 'णिपट्ट', N 'विपट्ट', O
'विपट्ट', STU 'णिप्पिअ'. — T 'ख-
ट्टाविआ.

17^d B चुंउं. — ABPWOR चुंविद'. — B

'संयपचि', PT 'संयपणि', SU संयपणि'.
— STU आभंति.

18^a APW मुंचद, BNOR मुंचध. — A धे-

हि. — B दिट्ठी, W दिट्ठं, N दिट्ठी. —
A तरंगोत्तरा, O तरंगदलं.

18^b B दिव, APWNOR 'हाह'. — BP पीणु'.

— ABNORT 'त्यण', P 'त्सवं'. —
B 'कुंभयं.

18^c W इत्थो. — BP 'सुंज'. — ART 'सिं-

जण', B 'संजण', P 'सजिण', N 'सिं-
ऊण', O 'सिंजिद'. — N मिसाहेअस्स,
R देअस्स.

18^d P 'महूसावण, N चेत्तमहूस'. — R सु-

अणो instead of सव्वा. — N आणं,
SU आणो, T अणं क. — B कय्यं कसाः.

18^e A ततो विदूषकः भो भो, T omits भो;

U अहो. — W सय्येसिं. — A अहं
उत्तेव, STU अहं किल. — A omits
एक्को; BPW एको, SU एक्को एव्व. — A
कालाक्खरिदो, T कालाक्खरिओ पंढिओ.

18^f A जदो ममावि य, O मम, SU मह. —

A सुस्सरस्स सुस्सरो, B ससुरस्स ससरओ,
P ससुरयस्स ससुरउ, W ससुरउ, O ससु-
रस्स समुरो, R ससुरसुरो; SU add वि.
A पंढिआधरे, BPWO परधरेसु, NR

चेटी । विहस्य' । तदो आगदं दे परिडच्चं परंपराए' ।

विदूषकः । सक्कोधम' । आ दासीए धूदे भविस्सकुट्टिणि णिल्लक्खणे विअ-
क्खणे ईदिसो अहं मुक्खो जेण तए वि उवहसीआमि' । अखं च' । रे
परपुत्तविट्ठालिणि भमरटेण्टे टेण्टाकराले तुडिदसंघडिदे परंपरा परिड-
च्चस्स मह किं दूसणं आसि' । पेक्ख अकालजलदवंससंभूदाणं परंप-
राए परिडच्चं' । अध वा हत्थे कङ्कणं किं दप्पणेण¹⁰ ।

पंडिअघरे, S परके चरंमि, T पंडिअघर,
U परघर. — A पोत्थिआई, B पुत्थि-
याइ, P पोथआइ व, W पोत्थाइ, N
पोत्थिआइ, O पोत्थाई, R पुत्थिआई, S
पोत्थिभारं, T पुत्थिअभारं, U पोत्थिअभारं.
— BWO वहंतओ.

18⁵ SU विचक्षणा. — A विहस्य प्राह.

18⁶ A कमागदं दे पंडित्तणं. B यत् कमागदं ते
पं, PWO कमागदं दे पं, NR आगदं
दे अखण्ण पंडित्तणं (R अत्तणं), T दे
पंडिअत्तणं परंपराए आअदं अकालजलदव-
संभूदाणं परंपराए पंडिच्चं अह वा हत्थ-
त्थम्मि कंकणे किं दप्पणेण see i. 18⁹,¹⁰.

18⁶ A सक्कोपं प्राह.

18⁶ APNORSU आः, T आम. — A दा-
सीसुदे, B धूस, P पुत्ति, N पुत्तीए, ORU
धोए, T धुत्ते. — A भवस्ससिक्खु, OR
कुट्टिणि; SU add रक्कालोदणि. — A
omits णिल्ल; P णिल्लक्खणवयक्खणे. —
B omits विअक्खणे; WR अविअक्खणे.
— B ईदिसो, NRSTU ईदिसो, O हे-
दिसो. — BPWNORSU हं. — P मु-
वा. — BWO जं. N omits; R जो. —
N तुण, ORSTU तुण. — WT omit

वि. — A हासियामि, B हसियदि,
PRSTU हसिज्जामि, N हसिज्जह.

18⁷ A अखं च पुनर्विदूषकः, OT अखं अ.

18⁸ STU omit रे; NOR हे. — B पुरपुत्त-
विट्ठालिणि, O विट्ठालिणि, S विट्ठालिणि.
— After पर P adds कोससत्थचट्ठणि,
R adds रक्कालोदणि, STU add को-
सवट्ठणि. — A भमणटिंटे, N भमण-
शोले, OT भमर, SU टंटे. — N दूत-
प्पिय टेंटाकराले, O टेंटा, T टेंटा. —
After टेंटा N adds कोससव्यस्सापहा-
रिणि, R adds कोससआपहारिणि, T
adds रेक्कालोदणि. — A चट्ठिदे, B तुट्ठिचं,
P तुट्ठसंघडेदो, W तुट्ठसं, NR तुट्ठसं,
O तुट्ठुत्तट्ठसं. — ABPWNOR omit
परंआसि; T omits मह.

18⁹ ABPWNORT omit. — S पेक्ख. —
SU जलदसं. — U व्यस्स.

18¹⁰ T omits, see i. 18⁴. — B अह्मा,
PWNORSU अह. — S व. — After
वा U adds रत्थारोहिणि मेहुजोविणि.
— B हत्थंमि, R हत्थ, S हत्थंमि, U
हत्थत्थंमि. — ABRSU कंकणे. — A
ता किं. — N दप्पणेण पेक्खोअदि, O
दं लक्खिज्जदि, R दं पेक्खिअदि.

विचक्षणा । विभाव्य¹¹ । एवं शोदं¹² । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति¹³ । ता वस्सअ वसन्तं¹⁴ ।

विदूषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि¹⁵ । ए किं पि जाणासि¹⁶ । ता पिअवअस्सदेवीणं पुरदो पढिस्स¹⁷ । जदो ए कत्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवखं कसवट्ठिअं विणा कसीअदि¹⁸ । इति पठति¹⁹ ।

फुल्लुक्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit.

18¹² ABNORSU एव्यं, T पेच्छ एव्यं. — ABN खेदं, STU एदं.

18¹³ ABPWNOR omit धावन्तस्स. — AB PWOR तुरंगमस्स. — A सिग्घत्तण. — A पुच्छिज्जन्ति, B पुच्छिज्जमि, P पुत्थियन्ति, WOSU पुच्छिज्जन्ति, N पुच्छिअन्ति, R पुच्छिअन्ति, T पुच्छिज्जन्ति.

18¹⁴ A तथा त्वं यदि यंढितो सि ता वस्सय वसदं, T वसदअं.

18¹⁵ ASTU omit कथं; P तुमं, NR तुमं उण, O कथे. — W पंजरि. — P गद, WSTU गआ. — BPNOR सारिअ एव्य, W सारि एव, STU विअ सारिआ. — W कुरूकुअयन्ती, STU चिरं घुरूगुरा (T खु-रुगुरायन्ति). — A पुरो चिट्ठसि.

18¹⁶ BW omit. — SU ए सु किं पि तुमं, T ए किं वि तुमं. — NR जाणेसि.

18¹⁷ B पियवस्स, NRSU पिअवअस्स देवीए (S adds अ), T देवीए पुरदो. — A प-ढिस्सं, P पढिस्सं, SU पढिस्सं. T पढिस्सं.

18¹⁸ A जदो ककूया गामे ए, S कत्थूरी, T कत्थूरिआ ए, U कत्थूरी ए. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्किणियदि, W विक्किणोयदि, T विक्किअदि. — W शोदं, STU ए अ. — W सुवखं जं. — A कसवट्ठ, B कंजसवट्ठियं, P कसवट्ठयं, S वट्ठअं, T कसणवट्ठिअं, U कसणवट्ठअं. — N सिलापट्ठ क, R पदए क. — O त सुवखं जं कसवट्ठे णिव्वहइ सा चरि-णो जा पदि रंजेदि तं पठिअं जं सभासुं पठिअदि instead of ए सु-कसीअदि, see i. 19⁷.

18¹⁹ A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भाभण) सुणोअदु (N ०दि) विदूषकः पठति.

19^a A फुल्लुक्करं, BN फुल्लक्करं, P फुल्लकरं, SU पुणुक्करं. — TU कमल. — STU ०णिहं.

19^b N सिंधु. — RSU दे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य^१ । शिअकन्तारत्तणजोग्गं दे वअणं^२ ।

विदूषकः । ता उआरवअणे तुमं पढ^३ ।

देवी । किंचित्स्मित्या^४ । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसि^५ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कव्वं^६ । जदो तं कव्वं जं सहासुं पढीअदि तं सुवखं जं कसवट्ठिआए शिबडदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो जो कुलं उज्जलेदि^७ ।

विचक्षणा । जं देवी आणवेदि^८ । इति पठति^९ ।

19^a AO गालिदस्स, P गालिडस्स. — B म-
हसी. — R °हहिणो. — T सरि-
क्का.

19^d T विअकील.

19ⁱ A विहस्य ग्राह, NR omit.

19² APOR °कन्तारंजण°, B °कन्तारत्तण°, N
शिजकज्जारंभण°, U °कंदार°. — O
°जोमां.

19³ BW किं पि, O किं च instead of ता.
— ABPWOSTU उदार°. — BSTU
°वअणा. — W तुमं पि, U omits. —
APORSTU पढ.

19⁴ A अथ देवी विहस्य किंचित्रामाह, B किं
च स्मित्या, S omits किंचित्.

19⁵ STU omit सहि; P अइ. — A अम्ह,
STU अहम्. — A पुर. — P तुवं, NR
तुअं. — ANOR गाढं. — A °कइत्तणे,
P °कइत्तेण. — A गउत्ताणा, B उत्ताणा,
P उत्ताणा, W उत्ताणो, N उत्तिस्था, O
उत्ताणोला, R उत्तिणा, S ग.उत्ताणा. —
W भोसि.

19⁶ W omits ता. — A पठसु, ORSU पठ.
— BWNOR °कदं. — BWO omit
किं पि. — STU किं वि सअं क-
व्वखंधं.

19⁷ ANRSTU omit जदो; B यतः. — N
omits तं कव्वं. — APOSTU सहासु,
BW सभाय, NR सहाय. — AOR
पठो°, BN पठि°, STU पढो°. — O
omits तं सु-रंजेदि, see i. 18¹⁸. — A
कसट्ठे, N कसवट्ठिणं, R कसवदे, ST
कसणवट्ठय, U कसणपट्ठय. — A शिव-
डदि, BW शिव्वहदि, P शिव्वडेदि, NR
शिव्वट्ठेदि, STU कसोअदि. — AB
घरणी. — NR पिअं, STU पइं
रंजेइ — ABPW omit सो-उज्जलेदि.
— N उत्तो, T पुत्तो. — STU उ-
ज्जलेइ.

19⁸ S आणवेइ.

19⁹ APNR omit इति; BWOSTU त्ति. —
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-

फारुफुल्लफणावलीकवलणे पत्ता दरिहत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसाससंपक्किणे

जाआ झत्ति सिमुत्तणे वि बहला तारुणपुखा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए रीदीणं' । ता किं अखं कइचूडामणित्तणे ठिदा एसा' ।

विवृषकः । सक्रोधम्' । ता उज्जुअं जेव किं ए भणीअदि अच्चुत्तमा विअ-
कवणा कवम्मि अच्चहमो कविञ्जलो बम्हणो त्ति' ।

20^a A 'मेखलाहि, WR 'हिं, O 'लिहिं. —
ABWNOR खलिदा, P खलदा, SU
खलिआ. — N 'विणोरई.

20^b APWR फार. — APWNRT 'फुल्ल'.
— B 'कणावलीकमलणे, P 'कवलिदा,
S 'कवलणे. — B दलिदत्तणं.

20^c B विरहिणी. — N 'णीसास', O 'णि-
सास', SU 'णिसास'.

20^d APWNORT जादा, B जाद उज्जति, O
दसत्ति. — N पि. — AP बहुला.

20^e A राजानंतरोक्तं निश्चय, STU राजा वि-
हस्य. — A सच्चं २, STU सच्चहा. —
A वियकवणा । तथा वियकवणा, PN
वि' once only, STU वि' वि' एव.
— B चदुरत्तण, P अहो चदुरत्तणं
अत्थस्स, W चउरत्तणे, N चदुरत्तणे.
S विच । उरत्तणेण, TU चउर'. —
A सत्तीणं, W चदुरत्तीणं, N उत्तिणं.
R उत्तिणा. — A वयणविचित्तदाए
य, B ता किं पि अखं विचित्तदाए, P
विचित्तदा ता अचं विचित्तदाए, W ता
अ किमणं चदुरवयणविचित्तदाए, NR
omit वि'; O ता किं अणं वि', T वि-

हत्तदाए. — ABPWNOR omit री-
दीणं; T रीदीणं. Here A inserts सु-
कइणं पि सुकई वियकवणा, B कइणं
सुचइ ति, P कइण सुकइ ति, W सुक-
ईणं पि सुकइ ति, NR कइणं पि कइ,
O कयेणं वि कइ ति.

20^f BPO omit. — A ता भणइ, W किं
भचइ omits ता. — A सुकइ', W सुक-
इचूडामणे, S कइंठचू'. — ST णिट्ठिदा,
W ठिदाए. — NR omit एसा. — Here
A inserts देवी श्रुत्वाह । जं देवेण नि-
दिठं तत्तयेव, BNOR देवी विहस्य क-
वि(NR 'इ')चूडामणित्तणे (B 'णेण) ठि-
दा एसा, P देवी विहस्य कइचूडामणित्त्वे
स्थिता एसा देवी विहस्य महोयलसरस्सई
एसा, W देवी अज्ज किं एदं महोयलस-
रस्सई एसा वियकवणा एव देवी विहस्य
कविचूडामणित्तणेण ठिदा एसा.

20^g A सक्रोधमाह.

20^h A उज्जेव, B जेव, P येव, W जेव, N
उज्जेव, O जेव, R लज्ज, STU एव.
— APWT भणइ, B भिणइ, NR भ'
देवीए, OS भणइ. — A अच्चंताधमो,

विचक्षणा । अज्ज मा कुप्प^९ । कञ्चं जेव दे कइत्तणं पिसुण्णेदि^९ । जदो क-
न्तारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लब्धत्थणीए विअ
एक्कावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कज्जलस-
लाआ ण सुट्ठदरं रमणिज्जा^९ ।

विदूषकः । तुज्झ उण रमणिज्जे वि अत्थे ण सुन्दरा सहाक्ली^९ । कणअ-
कडिसुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरवि-
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलच्चेदि^९ । तथा
वि तुमं वस्सीअसि^{१०} ।

B अच्छाधमो, P अच्छंताधम्मो, W अ-
च्छाधम्मे, N अच्छाहम्मो, O अच्छधमो. —
BNR कचिंजल, STU कइंजलो. — AW
कंभणो. — A adds देवो । अध किं ।
एदं महोयल्लस सरस्सं विचक्षणा com-
pare PW i. 20^२.

20^९ A जदो कच्चं, B कधिदं, T कःपकः-
वं. — ABWN ज्जेव, P ज्येव, O जे-
व्व. R ज्जेव्व, SU एव्व, T एव्वं एव्व.
PNRSTU omit दे. — BW कवि.
— B पिसुण्णेदि, STU पिसुण्णदि.

20^७ A कंतारंजणजोगे णिज्जे, B णियंत्तारत्तण-
णिंदिलिज्जे, P निकयंत्तारत्तणो णिंदणिय्ये,
W णिअकंतां, N णिअकज्जारंभणजोगे
णिंदणिज्जे, O णिअकंतारंजणजुगे णिंदं,
R णिअकत्तारंजणजोगेणिंदं. — ATU
omit वि; BP छ, S अत्थे वि. — AP
सुकुमारा, B कुसमारा, W सुकमारा, NR
सोमारा, STU सुउमाला omit दे. —
A जहा । लब्धत्थणीए विच यकाउलो । त-
था । तुंदि. — BW तुंदिलाए, N तुंदि-
लाआण, R तुंदिलिआए, O कहिअकेसाए
विअ मालयेकुसुममाला तुंदिलाए, U omits
तुं विअ. — B कुंचलियाए, NR कंचु-

लिआ कदिद (N कडिदं) केसाए (R अ-
आए) विअ मालयेकुसुममाला, O कंचु-
लिआ ठेराए विअ कउक्खविअमो. — A
तथा कणाए, N कणाए, STU काणाए.
— B वि. — A अंजणसिलाया, B अं-
सिलाया, T सलाहा. — A omits ण-रम-
णिज्जा. — P omits ण; BWO सुं ण.
— B सुद्धत्तरे, P सुट्ठदरं, W सुट्ठअरं, N
सुट्ठदरं, O सुहुदरं, RU सुट्ठतरं, T सु-
ट्ठअरा. — Before रं BWNOR
add भादि. — S रमणिज्जालंखिआ.

20^८ AB तुज्ज, W तुज्झ. — A पुण. — A
ज्जेव, P विच instead of वि. — A
STU omit ण. — STU असुंदरा.

20^९ A सुत्ते. — WN किंकाणी. — BWO
मालिआ. — A पडिसुत्तपट्टए, B पडियट्ठि,
P पट्टवत्थे, W पडिपट्टे, N पट्टवट्टाण,
O पट्टपट्टे, R पट्टपट्टए, T पडिवट्टवट्टए.
— N इत. — AWO टसरि, B त-
सरि, P सरि, T तिसर, U तरंसरस.
— T गोरीए. — W विच. — B चं-
दखरुच्चा. — ABPWNORT चादत्तवं.
— STU अवलंवेह.

20^{१०} A तथा, NR तथा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिद्धी¹² । जदो तुमं
णाराओ विअ णिअक्खरो वि रदणतुलाए णिउज्जीअसि¹³ । अहं
उण तुला विअ लद्धक्खरा वि ण सुवस्सतुलणे णिउज्जीआमि¹⁴ ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खिणं च जुहिट्टिरजेट्टुभादर-
णामहेअं अङ्गं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-
डत्ति खण्डिस्सं¹⁶ ।

राजा । वअस्स मा एवं भण¹⁷ । कइत्तणे ठिदा एसा¹⁸ ।

omits वि. — B तुवं, NR तुअं, STU
इत्थं. — N वसिअसि, U वाणी आसी.

20¹¹ ABPWSU omit मा कुप्प.

20¹² B तुम्हे, PW तुम्हेहि, SU तुम, T तु-
म्हेहिं. — NR सह, STU omit; APW
समं अम्हाणं. — A पडिसिद्धा, P पडिं,
N *सिद्धिआ, T पडिपहा.

20¹³ A यदो. — BW तुवं, NR तुअं. — R
omits या विअ. — NSTU omit वि.
— ABPWNIRSTU रअयं, O रणं.
— W *तुल्लाए, SU *तुलणे. — P
णिजुंजीयसि, S णिउज्जीआसि, U णि-
उज्जी.

20¹⁴ S omits. — ABW पुण, R दुण. —
BPWNOR तुल व्य, U omits. — B
लद्धअक्खरा, T लद्धअहलक्खरा तुला विअ.
— N omits थ. — A सुवस्सलवेणावि, B
सुवस्सतया । तोलयेण नउंजी (illegible),
PWOR सुवस्सलवे, N कप्पासतुलणे; PWR
add वि. — A युंजामि, B see above,
P णिकुवित्तिज्यामि, N णिउंजिआमि,
TU णिउज्जी.

20¹⁵ W वि* सकोपं. — BRSU एत्थं. —

BPWNOR मह भणंतीए, T उवहमंतीए
omits तुह. — A व, P वा, OU अ,
NR omit च. — A जुहिट्टलं, B जु-
हिहरं, WO जुहिट्टिलं, NSU जुहुट्टिरं,
R जुहिट्टिलं. — ABWR *भाअरं, P
*भादुणो, N *भाउं, STU *भादुं. —
ABPWNOR *धेअं. — ANOR अंगजु-
अलं. — A इडत्ति, B तडत्ति, POR
STU omit; N इत्ति. — A तोडिस्सं,
P खंडिस्सं, W उप्पाडयस्सं, STU खं-
डइस्सं.

20¹⁶ P omits विच. — ABPSU omit
अहं पि; P inserts तह; W तुन्हा पु-
यो हं omits पि; N ता अहं पि, O वि.
— A उत्तयं, P *पुरस्सरां omits शक्ख-
त्तं; O *पुरत्थिमं. — ABWNOR
*धेअं. — A अंगुयुगलं, N अंगजुअलं. —
ABPW omit तुह; O ते. — APO
तडत्ति, B तडित्त, NR इत्ति, STU
omit. — S पाडइस्सं, TU छेदइस्सं.

20¹⁷ B वइस्स. — ABPWOSU omit मा-
भय, NR omit एवं; T जेव्वं.

20¹⁸ P अपुव्वकइत्तयो. W कयत्तयो, SU कइं-

विदूषकः । सक्रोधम्¹⁹ । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउट्टणन्दिउट्टपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ त्ति²⁰ । इति परि-
क्रामति²¹ ।

विचक्षणा । विहस्य²² । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा²³ ।

विदूषकः । वलितपावम्²⁴ । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा द-
न्तावली गदा²⁵ । ईदिसस्स राअउलस्स भइं भोदु जहिं चेडिआ ब-
म्हणेण समसीसिआए दीसदि मइरा पञ्चगव्वं च एक्कस्सिं भणइए क-
रीअदि कच्चं माणिक्कं च समं आहरणे पञ्चीअदि²⁶ ।

दचूडामणित्तये, T कइचूडामणित्तये. —
B णोविदा, WN णिठिदा, O परिणि-
ट्ठिदा, T णिट्ठिविदा.

20¹⁹ A स° प्राह.

20²⁰ NR omit ता. — AP उज्जयं. — A
उज्जेव, B जेव, P ज्येव, W ज्येव, NR ता,
O जेज्ज, STU यज्ज. — A भणइं,
BNOR भणइ, PS भणइ, W भणइ
राजा, T भणसि. — SU चेडो. — A
हरियट्टनंपियट्टपाडिसयपुभुदीणं पि वृद्ध-
पारासय्यप्रभतानामपि कवीनां, B हरिउट्टनं-
दियट्टपोट्टिसहालप्पहुदीणं, P W हरियट्ट (W
°ट्ट°) णंदियट्टपोट्टिसहालप्पहुदीणं, N हरिआ-
टपदिअंदपोट्टीलसाहासलप्पहुदीणं, O हरिउ-
ट्टणंदियट्ट°. R हरिअंदनंदिअंदयोदासहाल°,
STU हरिअल्लसिद्धि (S °द्धी°) ओडुस-
(T °अंठिस्) पालितअचंपअराअमल्लसेह-
राणं (T °मलअसिंहाणं) omit पि. —
A मध्ये, BW पुरउ. STU मज्जे.

20²¹ A राजा एव्यं येदं विदूषकः रुट्ट इवो-
त्थाय परिक्रामति, P राजा एवं येदं वि-
दूषकः परि°, W परि° राजा एवं नेदं
विदूषकः रुट्ट इव सक्रोधमुत्थाय परि°, R

R राजा एव्यं येदं विदूषकः सक्रोधं परि°,
U omits; ST omit इति.

20²² B omits विच°. — A विहस्यह, B
NOR omit.

20²³ N एवं येदं तद्धि. — P गच्छ लंबकुअ.
— W मे मादाए, STU दे. — NO
पढमा, R पठमा, S पुढम°, T पुट्टमा, U
पुढमं. — A °साडल्लिया, B °साहुल्ली-
या, P °साडुल्लिआ, W °साडोलिया, NOR
साडिआ, S °स्साहु°, T ममुलिआ.

20²⁴ A °पावमाह, P विहस्य वलित°.

20²⁵ W तुवं, NR तुअं. — A W पुण, B
मणु, P पि. — STU दे. — B मदो,
P पढमे मादाए, O माराए. — A प-
हम°, BP पढम°, STU omit. — T
गलिदा, U गभा. — After गदा A
adds अणं च, W adds अचं च.

20²⁶ P ता इ°, O ऐरिसस्स, STU ईरिसस्स.
— A रयउ°, BPWOR राउ°. — SU
होदु. — A बंभयेहिं, WR बंभयेण,
O मज्जेण. — A समं पाडिसिद्धिं क-
रेदि. P समं समसमसीसियाय, N समं
सीसिआए, R समं सीसिआए, SU सम-

विचक्षण । इध राअउले तं दे भोदु कणवट्टिदं जं भअवं तिलोअणो
सीसे समुबहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं
लहदि²⁷ ।

विदूषकः । आ दासीए पुत्ति टेण्टाकराले कोससदचट्टिणि रच्छालोट्टिणि
एवं मंभणासि²⁸ । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं
फगुणसमए सोहज्जणो दोहलं लहदि जं च पामराहिंतो गलिब-
इस्सो लहदि²⁹ ।

सोसआ, T समसोसा. — STU दोसह.
— O मदिरा. — OU अ. — B एक-
रिसं, W एगस्सिं, N एकस्सि, O एअ-
स्सि. — A भंडे, W भंडे, N भंडण.
— A करदि, BWR कौरदि, N किजह,
S करोअह, T करह. — B कय्यंथं,
STU काअं. — OS अ. — A आह-
रयोहि, B आहारणे, SU आभलणे. —
A निउंजोदि, N पउंनोअदि, S पउज्जो-
अह, T पउंजोअह, U णिउज्जोअदि. —
P omits कय्यं-पं.

20²⁷ A चेटी विहस्याह, BPNR चेटी. — A
इह हि, BWNORSTU इह, P एत्थ.
— A राजकुले, BPWNOR राउले. —
AN ते, B भो दे instead of दे भोदु;
W omits दे; P सं हात्र, U एय्यं एवं
दे. — P देउ, O भोदु दे, STU होदु.
— After भोदु A runs जं असोयतरु
दोहले हलदि । अयं च । जं भयवं ति-
लोयणो सोसे वहदि तं ते कंटे व लगिदं
भोदु. — P omits कंठं; SU *ट्टिअं,
T *तिअं. — P यत्, N omits. — B
तिलोयणा भायवं, P भगवान् त्रिलोचनो
महेस्वरः, WO तिं भं, STU भं ति-

याअणो. — SU सोसय. — OSTU
*हह. — B तेयं. — BOSTU omit
अ; NR च. — P ते, O दे मुहे, S
मुहं ते, T मुहं वे. — B चूरियदु, P चू-
रिज्जदु, N चुरिअदु, O चूरिअदु, S फू-
रीअदु, T पूरइज्जह, U फूरिज्जह. — P
असोयरु, S वउलतरु. — B दोहलयं, P
दोहयलं. W तङ्गायं दोहलअं. — ABO
लहेदि, P लहेहि, N लहेति, SU लहह,
T लहेह.

20²⁸ ANRS आः, T आम. — A दासीपुत्ति
भमरट्टिटे टिंटाकराले, S पुत्ति सच्छालो-
ट्टिणि एय्यं भणसि मं and omits the
rest. — B टंटा*, U सच्छालोट्टिणि टें-
टा*. — ABOR कोससअ*, P कोसा-
सय*, W कोससयअ*, N कोससअल*, T
कोसवट्टिणि, U omits. — BNR *व-
ट्टिणि, P *वट्टिणि, WO *चट्टिणि. — A
सुदिणि, P omits रच्छा; O *लेट्टिणि,
T रच्छालोट्टिणि कोसलुंदिणि, U रच्छालो-
ट्टिणि. — A जं एवं, NORSTU एय्यं.
— AN omit मं; O मे, STU भं मं.
— Mss. भणसि (N भणिसि).

20²⁹ O omits ता. — WNSTU मह*. —

विचक्षणा । अहं उण तुह एवं भणन्तस्स शेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं³⁰ । अस्सं च उत्तरासाढापुरस्सरणक्वत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्सं³¹ ।

विदूषकः । सकोपं परिक्रामति जवनिकान्तरे किञ्चिदुच्चैः³² । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि³³ । ता अज्ज-

AWOR °बंभणस्स, B °बंभणस्स, P °बंभस्स, SU °बंभणस्स. — BPWNOR भणियेय. — SU दाणिं तं. — P तुमं पि, NR तुभं, T तुमं दाणिं and omits तं. — A लद्धि, W लद्ध, NR लद्धु, S लहेद्धि. — B फणया°, R फुगिन्°, T फणुयो°. — A सोद्धिजयो, BPO सोद्धिजयाभो, STU °जया. — A जयाभो instead of दोहलं; BPO omit; WRT जयादो, N जदो, S दो. — PON लहेदि, W लद्ध, STU लहति. — BPRT omit च; NO भ, SU वा. — B पामरहितो, S पामरादो, U पामराहि. — A गलियब्°, B गलियल्लो, PR गलो°, W गलीयवलो, N गलिल्ल°, O गलद°, SU दुट्ठ°, T गट्ठि°. — S °वेहिल्लो, T °वहिल्लो, U °वलिल्लो. — W लद्धि, NO लहेदि, STU लद्ध.

20³⁰ A विचक्षणा विहस्य वत्ति. — AB पुण, N पि उण. — P तह, W तुभ, U omits. — ASTU omit एवं भयंतस्स; BO have ए° भ° after पाभ°. — NR एत्थं. — W शेवरस्स. — B वि, T सत्थ instead of विभ, U omits. — A पायगलगस्स adds पायेय-चूरिस्सं in the margin. — N पयय, S पादेय,

TU पासाणेहिं. — U तुह मुहं. — A चूरिस्सं, PW चूरिइस्सं, SU चूरिस्सं. — A adds तथा । उत्तरफणुयोपुरस्सरणक्वत्तणायामधेयं भंगं तडिति खंडिस्सं.

20³¹ S omits च; TU भ. — A उत्तरासाढकक्वत्तपुरस्सरणामधेयं, B °साढपुरस्सरस्स°, P °साढ°, WN °साढ°, R °साढ°. — O °परट्ठिद°, R °पुरयाक्वत्त°. — BP WNR °धेअं. — A भंगजुगलं, S भं° दे, T भंग दे, U दे भंग°. — STU उप्पाडइस्सं omit घल्लिस्सं; A खिप्पिस्सं, P ल्लिस्सं, N चालिःसं.

20³² PWO विदूषकः अहं च ते (O तुह) पवय (P यवय्°) णिक्कमयो (O °णु°)-क्कमयविवरट्ठायमंगं खंडिअ घल्लिस्समिति सकोपं. — ST परिक्रामन्. — A किञ्चिदुच्चैर्वति च.

20³³ A इदिसं, PNRSTU ईरिसं, W इदिस्सं. — ABPWNOR राउलं, O लाउलं. — W दूरेण, O दूले. — A चंदीयदु, B चंदीयदि, SU वदिक्कज्ज, T वंजीअदि. — A जज्जी, B यहि. — BO वम्ह° समं दा°. — W बंभणेय. — A पलपदि, B पडिसिद्धो, PWT पदि°. — STU करेद.

राजा । किं तेण^३ ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठदि^४ ।

देवी । किं सो जो जणवअणादो अच्चब्भुदसिद्धी सुणीअदि^५ ।

विदूषकः । अध इ^६ ।

राजा । पवेसअ^७ ।

विदूषको निष्क्रम्य तेनैव सह प्रविशति^८

भेरवानन्दः । किञ्चिन्मदमभिनीय^९ ।

मन्ताण तन्ताण ण किं पि जाणे ज्ञाणं च णो किं पि गुरुप्पसाआ ।
मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥
अवि अ^१ ।

राडा चण्डा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जए खज्जए अ ।

21³ A राजाह. — N राजा । संपत्तो भेरवा-
णंदो. — T ते, U देख.

21⁴ N omits. — Only O and occasion-
ally SU have भेरवाणंदो; the others
read here and in the following भेर.
— A उपवेस्सदि, B उपविस्सदि, P
उपविसदि, W उवविमदि, R आअच्छदि,
STU द्वारे वट्ठ.

21⁵ N omits. — W राजा. — A भो जो and
omits किं; BPW जो सो — A वयणाओ,
P वचणादो. — A अच्चब्भुदा^{१०}, B अच्च-
ब्भुव^{११}, P अच्चब्भुय^{१२}, W अच्चब्भुअ^{१३}. —
P सुणीयदि.

21⁶ A omits विदू. — STU अह. — APW
किं, BO इ.

21⁷ NSU पवेसअ पवेसअ.

21⁸ B निमृत्य, T तर्हेति निष्क्रम्य. — STU
तेन सह. — A विगति.

21⁹ B 'मंदमभि', N 'मंदाहमभि'. — NR
add पठति.

22^a ABPWO मंतो ण तंतो ण, N मंतं ण
तंतं ण, R मत्तो ण त्वत्तो ण. — AN
दु किं, BPWO अ किं, R च किं. —
STU वि. — ABPR जाणं, W ज्ञाणं,
N ज्ञाण, O एहाणं. — A धाणं, W
जाणं. — B पि णा, O अ णो किं तु,
STU वि. — PWRs 'सादा, N गुड-
प्पसादो, OTU 'सादो.

22^b BW पिआमो, PNSU पिआमो. — N
मिहिलं. — T रमामोक्खं. — PN भ-
जामो, O अ जामो.

22¹ A अणं च.

23^a P चंडा रंडा, O चंडो. — APNR दि-
क्खिदा, B सिक्खिदा, W दिक्खिदा. —
O धमादिदा.

23^b A मांसं मज्जं, B मयं मंसं, T मज्जं

भिक्षा भोजं चम्मखणं च सेज्जा

कोलो धम्मो कस्स एो भाइ रम्मो ॥ २३ ॥

किं च'।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा .

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मोक्खो समं सुरअकेलिसुपरसेहिं ॥ २४ ॥

राजा । इदं आसणं' । उवविसदु भेरवाणन्दो' ।

भेरवानन्दः । उपविश्य' । किं कादम्ब' ।

राजा । कहिं पि विसए अच्छरिअं दट्ठुं इच्छामि' ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावइस्सं

यम्भेमि तस्स वि रइस्स रहं णहइं ।

समं. — ABPR ख. पि. — ABPW
वा. 'T' भ.

23^c B भिक्षा. — N भोज्ज. — O भ. —
'T' सेज्जा.

23^d N कानो. — ABPWOR भादि, N भ.
दि. S होइ, U हाइ.

23ⁱ T अवि भ.

24^a APO 'बंभमुहा, B 'मुहादि, PU इ.
NOR हि, ST भ. — NBT देआ, O
देव्या.

24^b A उजाणेण, O साणेण. — STU वेद.
— ARSU 'पटणेण, T 'पटणेण. —
AWORS कटु'. BPU कटु'. — B
'क्किआहिं, P 'कियाहिं. NRT 'क्किआह.

24^c B इक्केव, P एक्केण. — A 'दियिणेण.
NRT 'दइदेण. — B दिट्ठे.

24^d N मोक्को. — B सुरइ'. — W 'मुहा-
रसेण.

24^e ABNRSTU उप'. — A omits भइ';
B 'सांद.

24^f A उपवीण्य भे', B omits भे'.

24^g AWSU काअव्यं, B कत्तव्यं.

24^h STU वि. — T विअसे. — P अत्य-
रियं, SU अच्छेरं, T अच्छरिअं.

25^a OSTU वि. — T ससणं. — B वसु-
धा'. — W 'इवचं, N 'वतिष्ठं.

25^b B उंभेमि, O पंभेमि, T चंवेमि. — AB
PNR रविस्स, T रहं रइणो. — B
रणं. SU गइं. — B णहइं, P यम्भइं,
ST णहइं.

आणेमि जक्वसुरसिद्धगणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सज्जं ॥ २५ ॥

ता भण किं करीअदु¹।

राजा । विदूषकं विलोक्य² । वअस्स भण³ । कहिं पि अपुबं दिट्ठं महिला-
रदणं⁴ ।

विदूषकः । अत्थि एत्थ दक्खिणावधे वच्छोमं णाम एअरं⁵ । तहिं मए
एक्कं कखारदणं दिट्ठं⁶ । तं इध आणीअदु⁷ ।

भैरवानन्दः । आणीअदि⁸ ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले⁹ ।

भैरवानन्दो ध्यानं नाटयति¹⁰

ततः प्रविशति पटाक्षेपेण नायिका¹¹ । सर्वे उ वलोकयन्ति¹²

राजा । अहह अच्चरिअं अच्चरिअं¹³ ।

25^c W जक्वु°, STU सक्वसुर°. — P गण-
गणाओ.

25^d S णंतिभुवणे. TU एत्थ भुवणे. — ABR
सज्जं, NOSTU सज्जं.

25¹ B भणए, S भणादु. — A करदु, BW
कोरदु, P कोरवो, NT करिअदु.

25² ABPWNOR omit.

25³ AS omit वअस्स. — N तुअ, R तए,
SU कहेहि, T तुए instead of भण.

25⁴ S अ कहिं, B किमपि, PWO किं पि,
STU वि. — B अउच्च, PW अउच्चं.
— STU दि° अ°. — A कणा°. —
Mss. °रअणं. — N म° दि°. — O
(and R in the translation) adds
विदू दिट्ठं दाव राजा कहेहि.

25⁵ N omits. — RT omit एत्थ. — AB
PWNOR °वहे. ST °पहे, U °पये. —
A वत्साम, W वत्थोवमं, STU व-
च्छोमं.

25⁶ N omits. — AO अपुच्चं, B अउच्चं
instead of एक्कं. — W कखाया°, STU
कखआ°. — Mss. °रअणं.

25⁷ A राजा त. — Mss. इह. — ST आ-
णोदु भैरवाणंदो. U भइर° आणोदु.

25⁸ O आणिअदि. SU omit; T आणिज्जइ.

25⁹ SU omit राजा. — A अवदारियज्जदु.
B अवियारिज्जदु. PW °रिज्जदु. NU
°तारीअदु, O °आरिज्जदु, T °अरिदु. —
BPO धरणि°, SU महो°, T omits. —
APW °यलंमि, BNR °अले. SU °अलं.

25¹⁰ BPSU omit भै°. — STU निर्मो-
लितो ध्यानं ना°.

25^{11, 12} A कटाक्षेपेण, U °शत्यपटा°. — A
सर्वे चित्रमव°, BR आलो°, O सर्वेप्यव°,
STU सर्वे साम्बयं पश्यन्ति.

25¹³ A अयह. — P अत्यरियं अत्यरियं, O
अच्चरिअं once only, R अ° once only,
SU omit; T अच्चरिअं २.

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं
 हत्थालच्चिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।
 जं एक्कं सिअअच्चलं णिवसिअं तं एहाणकेलिट्ठिआ
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाणिणलिलेण णिवेसअन्ती
 पोत्तच्चलं घणयणत्थलसंसमाणं ।
 चित्ते लिहिज्जइ ए कस्स वि संजमन्ती
 अखेण चङ्कमणओ चलिअं कडिल्लं ॥ २७ ॥

विदूषकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमराडणाए ।
 ओल्लंसुओल्लासितणुल्लआए मुन्देरसवस्समिमीअ दिट्ठी ॥ २८ ॥

26^a N °सोणु°. — A °जुगं. B °युजं, P °जु-
 वं. — A लगायलणं. B भग्गा°, R ले-
 वा°, STU लेवाल°. — T °कगं.

26^b S अत्था°. — ABPWNORU °लंबिद°,
 S °लंबिय°. — N °पल्लअ°. — NR
 दोल्लन्ति, S बोल्लन्ति, U बोलन्ति.

26^c ABPWNOR सिच°. — ABPWO °व-
 सिदं, N °असिदं, R °वसिदा. — B त-
 म्हाणकेलिट्ठिदो. — APWNNORSU
 °ट्ठिदा.

26^d ABPWRSTU आणीदा, NO आणिदा.
 — ABNORTU °अभुदेक्क°, P °अभुदिक्क°,
 W °अभुदिक्क°, S °अभुदेक्क°.

27^a N एक्कोण. — A निवेसिऊण.

27^b A पोत्तिचलं, PWOSTU वत्थंचलं, N पो-
 त्तंचलअपि. — B घणयणक्कलं, N घ-
 णत्थयणंसं, S घणयणयणंसं.

27^c APWOR लिहिज्जदि, B लिहंज्जदि, N
 लिहज्जदि. — O व.

27^d ANORSTU चंकमणदो, B चंकमणचल्ल-
 ददो, P °णदो, W °णिदो. — AWRN
 चलिदं, B omits; P चडिदं, O वलिदं.
 S सिट्ठिलं, T सिट्ठिलं, U सिट्ठिलं. —
 B चडिल्लं, ST कटिल्लं, U णिअंलं.

28^a P तथा instead of विदू°. — B होणा-
 विमुक्का°, N ह्हाणमुक्का, S °वमुक्का°. —
 ST °भरणु°, U °भलणु°. — STU
 °णुज्जणाय. — NR तरंगसंग°. — ABW
 NORSTU °क्खद°, P °क्खिद°.

28^b APWOR उल्लंसुउल्लासि°, B दुल्लंसुउ°, N
 उल्लंसु°, SU °उल्लासि°. — A °तणुल्लदाय,
 B °घणुल्लदाय, P °घणुल्लदाय, W °घणु-
 ल्लदाय, N °अणुक्काय, OS °यणुक्काय,
 R °यणुल्लदाय, TU °तणुल्लदाय. — AW
 °मिमोइ, BR °मिमोए, ST °मिमोए, U
 °मिमोए. — STU दिदं.

नायिका । सर्वानवलोक्य स्वगतम्¹ । एसो महाराओ को वि इमिणा गम्भीर-
महुरेण सोहासमुदएण जाणीअदि² । एसा वि एदस्स महादेवी त-
क्कीअदि³ । अङ्गणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि⁸ । इति च्यं वीक्षते⁹ ।

राजा । विदूषकमण्यार्थे¹⁰ ।

जं मुक्का सवणन्तरेण सहसा तिकखा कडकवच्छडा
भिङ्गाअड्डिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU मस. — B 'राय. — B च-
मया. — A गंभीरसारोण, B रभीरमहु-
रसरस्स, O 'महुर. — B सोह. —
PNORS 'समुदायण. — APNR जा-
णिज्जदि, B लक्खियदि, O लक्खीअदि,
SU णिज्जिज्जइ, T मुणिज्जइ.

28³⁻⁵ T omits. — B एसा य, R omits वि.
— A एदस्स महारायस्स, B एतस्स. —
O 'देई, S 'देवि ति, U देवि ति. —
AS तङ्गेमि, P लक्खीयदि, W लक्षीयदि,
N तक्खिअदि. — SU 'णारीसरोस्स;
U adds हरस्स, ANOR add विअ after
अक्ष. — B विश्रमदेसु, O वामअक्षं. NR
omits. — AB कट्टिया, PSU अकहिदा,
WNOR अकहिआ. — W इ. — A
गौरि ज्जेव, SU देवी गोरी. — A जा-
णोज्जदि, PW मुणिज्जदि. NR मुणीअ-
दि, O मुणिज्जदि, SU 'ज्जइ. — A
एसो को वि.

28⁶ N सो एसो. — A omits उण. — B
परि एस एव परिणयो.

28⁷ A विचिन्त्य नायिका, W omits.

28⁸ AON ति, B च, WT omit. — B ए-
स्स. — PWNR महिला, OSU दव-
आ. — A 'सचिहिदस्स, SU 'सहिअस्स,
T सहिअस्स. — N omits वि. — A
दिट्ठिणो, P दिट्ठा. — AB omit मं.
— SU मखेइ, T मखेइ.

28⁹ U omits. — A वस्तं, B शास्त्रं, P चं-
ग्रं कटाक्षसहितं, NO इत्यजसं, R अक्षं,
T त्यसं.

28¹⁰ A विदू प्रति, B 'मवकार्य. — BO add
एदास.

29^a STU सवणन्तरंमि. — A तरसा, NR
तरला. — S कडक्क.

29^b A भिंगाहिटिद, B भिंगाअहिद, P भिं-
गाहिटिद, W भिंगाहिटिद, NR भिंगा-
अहिद, O भिंगाकहिद, S भिंगाहिद,
T भिंगावटिअ, — ABPWSTU 'के-
दअ, N 'केअग. — B 'सकळवी, W
'सरिस्स, NRS 'कई, T 'गलहोणीस-
रसकई.

तं कप्पूरसेणं रां धवलिओ जोणहाइ रां गहाविओ

मुत्ताणं घणरेणुणं व दुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथेव¹ । अहो से रुवसोहा¹ ।

मण्णे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं

णो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं ।

एत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चकवं मह विलिहिउं जाइ एसा ण चित्ते ॥ ३० ॥

विदूषकः । कथं एहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-
ज्जा¹ । अध वा¹ ।

रुवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29^a STU ता. — NSTU 'रण्ण. — ST गु.
— ABPWOR धवलितो, N धवलीदो.
— W जुणहावि, RTU जोणहाअ, S
जोणहाए. — STU गु. — ABPWORT
गहाविदो, N ह्हादो रादु जाह्हाए.

29^d A 'रेणुणि, B 'रेणुय च्च. NSTU 'रेणुणे.
— ABPWOR कुरिदो. — Mss.
जादो. — A सि.

29ⁱ AU omit. — BR विदू¹ तथेव, PW
विदूषकः तथेव राजा, N विदू¹, O विदू¹
तथेव, S तह अ, T तथेव.

29^j A omits. — T omits अहो. — B
उमोए, O इमोए, T एदाए. — WNOR
इअ¹. — TU add पेक्क.

30^a AO मज्झं, B उज्झं. — A 'वलिवं, B
'वलियं. — A हिम्भ¹. — AW 'मुट्ठीअ,
BNRU 'मुट्ठीए. — A गिह्हां, B गिज्झं,
O गेज्झं, S गज्झं, TU गेय्हे.

30^b A बाहूहिं, T बाहूहिं. — U जहणा¹. —
AT वेढिउं, BNU वेढिउं, PWO वेढिउं,

R वेढिउं, S वेढिउं दोहि जाइ, ABP
WNR जादि.

30^c N 'कवेत्तं, U 'च्छत्तं. — BR तरुणि¹.
— T 'पसदि¹. — ABW 'किज्जमा¹,
P 'खिज्जमा¹, N 'दिज्जमाणावमाणं, O
'दीअमाणोप¹.

30^d N पच्चकं. — ABPOS मम, W महि.
— AOESTU विलिहिउं, B 'लिच्छिउं,
PN 'लहिउं, W सिहिउं. — ABPW
NOR जादि.

30ⁱ BPNOR omit विदू¹. — P कथं, STU
कथं. — P गहाणा¹, T गहाअ¹. — P
'धाद¹, N 'धाविद¹, OSTU 'धोअ¹, R
धोविद¹. — ANRSTU omit वि. —
SU समवदारिअ¹, T समोसारिअ¹. —
B 'विभूसण, P 'विभूसणा, NOR 'वि-
हूसणा.

30^j BPWNORSTU अह. — SU व.

31^a B मुकाउविभूसिरुवेणयंति. — A रुवेण
मुत्ताउ, PO जा रुवमुक्का, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं^१ । जदो^२ ।

लावखं णवजच्चकच्चणणिहं शेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखण्डचन्दोवमा ।

एसा पच्चसरेण कट्ठिअधणुहरडेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य^१ । जाणादि रच्छावादो लुब्धिसोडीरत्तणं^२ ।

राजा । विहस्य^३ । पिअवअस्स कधेमि दे^४ ।

रुअमुक्का. — A omits वि; N या, STU हि. — PRSTU विभू, W वि-
दूसियंति, O वदूस.

31^b B चंसग्गस्स. — STU या instead of
वि. — Mss. मोलदि. — N भूसणाहिं,
O भूसणेसुं.

31^c B एयाए तत्तवेत्, P एदाए एदं एवं दाव,
W एदाए एव दाव, N एदाए दाव एव्वं,
O एदाए एदं दाव, STU एव्वं एदं ए-
दाए दाव.

31^d B यतः, STU omit.

32^a N लाभणं. — A कंकण.

32^b BW खलिदं, P यलिदं, O कवुडिदं, N
खडिदं, R खडिदं. — N कुओल, RSU
कओल. — AU फलिआ, NT फलग.
— AWO दोहं. — APWNR चं-
हो. — NST पमा, O प्यमा.

32^c AW संधिदं, B कट्ठियं, PN सज्जिदं,
O कट्ठिदं, R सज्जिदं, SU कस्सिअं,
— T रअअं. — B चणु, PN च-
णुदं, ORT चणुदं. — NT रक्खिज्जई.

32^d A तेखं, P जणं, T जाणं. — A सोसहं.
— Mss. प्पहुदिणो. — A विंधंति,
B बंधंति, W विंधंति, NRSU वि-
न्धंति, O विज्जंति, T भिंदंति. — B
मग्गणो.

32^e A तथा एवं विहस्य, B एवं विहस्य, P
तदा ततः एवं विहस्य, W एवं तदो
विहस्य, N एथु एदं विहस्य, T omits.

32^f A जाणेमि रत्थासु लुंठदि तुह सोडीरत्तणं,
B जाणइ रत्थाउलंअलुब्धिसोडीरत्तणं, P
जाणादि प्येव रत्थासु तुह लुट्ठदि सोडार-
त्तणं, W जाणेदि ज्जेव रत्थावाक्काय (वा
is cancelled) से लुट्ठिज्जइ सोडीरत्तणं,
N जाणे रत्थावादे तुह सोडिरत्तणं, O ए-
व्वं जाणे रत्थाय पनोट्ठदि ये सुंदेरत्तणं,
R जाणे रत्थावादे तुह सोडीरत्तणं, SU
जाणे रत्थावाण तुह सुंदरं वसिदं सोडो-
रत्तणं, T जाणे रत्थावाक्कायभणोण वसिदं
तुह सोडीरत्तणं.

32^g AN omit.

32^h ABPNSTU कहेमि, O कहामि. — A
ते and adds सुणु, BO add सुणु.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
 पच्छाअन्ती उण तणुसिरिं भाइ खेवच्छलच्छी ।
 इत्थं जाणं अवअवगआ का वि मुन्देरमुहा
 मखे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥
 अवि अ^१ । एटाए^२ ।

तहा रमणवित्थरो जह ण ठाइ कच्चीलआ
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
 तहा णअणवट्टिमा जह ण किं पि कसुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुस्सिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति^१ ।
 विदूषकः । तां प्रति^२ । एहि मुद्धमुहि उवविसिअ णिवेदेहि का तुमं ति^३ ।
 देवी । आसणं इमाए^४ ।

33^a N 'गुणगुणालं'. — ABPWNORSU
 'किदं, T 'किअं.

33^b P संत्थायंती, W सक्कायंती, SU गुच्छाभं-
 ती, T पञ्चाभंती. — APWO omit
 उण; BN पुण. — APWO तणुगुण.
 — AB ठादि, PWNOR भादि, SU
 ठाह.

33^c B इळं. — N अवजव*, T शवयन*. —
 Mss. 'गदा. — N कापि. — T दुंदेर*.

33^d ANR वलइद*, BW वलइव*, T वल-
 यि*, U वलइय*. — O 'मिच्चो, T
 'मुच्चो.

33¹ W अचं च, B omits अ.

33² N omits.

34^a N रमहारमण*. — AB 'विळतो. — BW
 ठादि, O ठाह, SU माह. — BPWOR
 'लदा, N 'लंदा, T कंचालआ.

34^b BW सिहण*, R सिणिह*, STU अ च-
 ण*. — ABPRSU ण एह, N ण एद,
 O णिरेह. — A लहु, NRSU मुहं.

34^c B शयणिवट्टिर्णो जह णं, T जह ज ण.
 — STU वि.

34^d B तह. — A दुसिसिणी, N दुसोतणी.

34¹ A देवी कपिंजलमाह भज्ज कविंजण,
 STU कइंजल. — T पुक्खि. — S जा-
 णाअ, T जावणाम, U जाअ. — T
 एसे.

34² BNR अथ वा, O अह वा instead of
 विदूषकः. — A तामाह, W अथ तां
 प्रति, S वि* होदु तां प्रति, T वि* होदु
 २ अहं जव्व पुक्खिस्सं तां प्रति, U वि*
 होदु २ तां प्रति.

34³ WU उप*. — STU 'विस. — A णि-
 वेदोहि, B णविदेहि.

34⁴ A विभमलेखा, P वि*, BT omit देवी;

विदूषकः । एदं मे उत्तरीअं^८ ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः^९

विदूषकः । संपदं कधीअदु^१ ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवल्लहो वल्ल-
हराओ णाम राआ^{१०} ।

देवी । स्वगतम^{११} । जो मह मादुच्छओ भोदि^{१०} ।

नायिका । तस्स घरिणी ससिप्पहा णाम^{११} ।

देवी । स्वगतम^{१२} । सा वि मे मादुच्छिआ^{१३} ।

नायिका । विह्वल^{१४} । तेहिं अहं खलखण्णहिं किण्णिदा दुहिद त्ति वुच्चामि^{१५} ।

देवी । स्वगतम^{१६} । एा हु ससिप्पहागब्भुप्पत्तिं अन्तरेण ईदिसी ख्वसो-

NR राजा, O विच. — ABWORS
इमोए, P इमोय, U अमोए.

34⁵ T omits विदू. — A एतत् ममोपरिधा-
नवस्त्रमेव, B एवं मे उ, W ता पुच्छि
आणिस्सं एवं मे उ, U इदं. — NR
add आसणं.

34⁶ A ततः विदूषकनायिको, B नायका, P
विदूषको नायिकाया, T देवीविदू. —
B 'वेशनं, P वस्त्रदानं, S 'वेशं. — BP
नाटयति. — W adds नायका उपविशति.

34⁷ AP विभ, SU राजा instead of विदू.
— B संपदं. — APWNR कहिज्जदु,
BO कहोअदु, S कहिज्जद, T कहिज्जह,
U कहिज्जउ. — W adds का तुमं ति.

34⁸ B अत्था इह. — AP omit ए दं; B
दक्षिणापहे, W 'यहे. N वत्सोमयामणाअरं,
OR वच्छोमं णाम णअरं instead of द-
क्खि; SU omit दं; T 'पहे. —
ANSU 'लेसु, B 'लेशो, P 'लेसुसु, O त-
हिं कुन्तलेसो, T उव्वेदलेसरो. — N omits
वल्लहराओ.

34⁹ A ततो राज्ञो, P राज्ञो, T omits. —
A स्वगतं चिंतयति.

34¹⁰ AWO माउ, B माउळउ. P माउत्थउ,
N माउसिओ, R माउस्सिओ, T मे मा-
तुओ. — A होई, B हांउ, PWNOR
होइ, STU omit.

34¹¹ BW घरयो, N गहिणो. — A सस-
प्पिहा, N ससिप्पहा णाम देई.

34¹² AP विभ, B omits; N राज्ञो. — P
omits स्व.

34¹³ W वि हु, T पि. — A मम मच्छिआ
होई, BWOS माउ, P माउट्टा, NR
माउस्सिआ, T माउसोआ, U माउसिच्छिआ.

34¹⁴ A विह्वल, T omits.

34¹⁵ STU omit अहं. — B 'खण्णहि, W
'खण्णेण, O खनि, NR खहि, SU के-
लि, T कलकंटेहिं. — A किदा, BP
WOR कोदा, N omits, T कोडाविदा.
— A दुहि, NRSTU दुहिदे, O दुहिदु.
— A मुच्चामि, N वुच्चामि, SU उ-
च्चामि, T omits.

हा¹⁷ । एण हु विडूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि¹⁸ ।
प्रकाशय¹⁹ । एणं तुमं कप्पूरमञ्जरी²⁰ ।

नार्यिका अधोमुखो तिष्ठति²¹

देवो । एहि बहिणिए आलिङ्गसु मं²² । इति परिष्वजते²³ ।

नार्यिका । अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो²⁴ ।

देवो । अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुबं संविहाणअं अ-
णुभविदं बहिणिएए दंसणेण²⁵ । ता चिट्ठु दाव पच्चदस दिव-
साइ²⁶ । पच्छा ज्ञाणविमाणेण पुणो णइस्सथ²⁷ ।

34¹⁷ BW हि, P खु, O ह, T omits. —
B सिसं, T 'प्पभा. — A 'गभोप्प',
B 'एप्पुप्प', P 'गळुउप्प', W 'गळमंत-
रेण. — B omits ईदिसा- 'भूमिं अन्त-
रेण. — A इदिसा, STU ईरिसो. —
A रुपरहा, P रुअरेहा, WNOR रुअं,
SU सोहा. — NR add भोदि.

34¹⁸ W यो. — P हु खु, W या, O ह.
STU हि. — A विदुरं, PO विदूरं,
W विडूरभूमिगभुप्पत्तिमंतरेण, NR वेरु-
(R 'हु')लिअभूमिगभुप्पत्तिमंतरेण. — B
वेरुहियं, P विडूरशिलाया, O वेदूरिअं,
R वेडुलिअं, SU वेदूरिआं, T वेदूरीआं,
— AO 'मणिसिला. — PW णिप्प-
ज्जति, SU उप्पज्जद, T णिप्पज्जद.

34²⁰ BO omit थं; P न, T थ ह, U थ
हु. — B तुवं, P तु, NR तुभं. — A
'जरिति.

34²¹ W अधोमुखो चिट्ठदि, NR लज्जते अधो,
T अधोमुखं.

34²² AP विभ्रमलेखा, WSU omit देवो. —
B एहि २. — APO बहिणिय, B बहि-
णिया, S भगिणिय, T भइणिय, U भइणी.
— N आलिंगः, R 'गेसु, S 'गेमि
omits मं; TU 'ग.

34²³ AP इत्युत्थाय. — W परिष्वजते, U प-
रिष्वजति.

34²⁴ A omits. — BN अम्मो, P अंघ, W
अम्म. O अम्महे. R अज्जे, S अंघे, TU
omit. — W एस कप्पू. — B सो. S
एस. — BP पढम, R पढमो, S पुडमो,
T पुढमो, U पुढमो.

34²⁵ A omits देवो-संविहाणअं. — P विभ्रं,
U omits. — T अम्मए instead of
अज्ज मए. — O भइं मए, S मे भंरं,
B भंरवाणंदा, N 'णंदप्पसाएण. R 'नं-
दप्पसादेण. — O तुज्ज, S तुह, U तु-
ह. — B पसाए, S प्पसादेण, T पसा-
देण तुह. U omits. — PW अउप्पं. —
P विहाणं. STU 'हाणं. — A अनुभूतं,
O अणुदूदे. — AP बहिणी, B बहि-
णआए, NR कप्पूरमंजरी, SU भइणिया,
T भइणी.

34²⁶ BNR omit ता; O ता एसा. — S चि-
ट्ठु. — B चवि, O दाच. — ABPWO
पंचसत्त, S पंचहाइ, TU 'दहाइ. — AP
दियहा, B दिवहा, WO दिवहाइ, NR
दिअहाइ, SU दिअहाइ, T दीवसाइ.

34²⁷ B ज्ञाणविमाणे. P ज्ञाणविमाणेण, O
साणं, SU ज्ञाणेण. — P उणो, N पु-

भेरवानन्दः । जं भणादि देवी²⁸ ।

विद्वत्तः । राजानमुद्दिश्य²⁹ । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च³⁰ ।
जदो एदाणं मिलिदं कुडुच्चं वट्टदि³¹ । जदो इमाओ दुवे वि बहि-
णिआओ³² । भेरवानन्दो उण एदाणं संजोअअरो अच्चिदो मह-
ग्घिदो अ³³ । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव³⁴ ।
देवी । विअक्खणे णिअजेट्टबहिणिअं सुलक्खणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा कादवा³⁵ ।

यो वि, R omits. — A गयस्सथ. B खदस्स, N योःसथ, SU *स्सथ, T गदः-सदि.

34²⁸ A भे वददि जा जेण यद्वणादि, P भण, WT भणादि, S भणाद. — TU दे*भ.

34²⁹ B omits विद्वत्. — A नमुद्दिश्याह.

34³⁰ WTU omit भो, NR भो वअस्स, T व-अस्स. — A अहम, S अहमे खु. — P पुरं, W परं इत्थ. — A दुवे corrected to दुवो; B दुय, P दवे व. — A बाहे. N बहिय, S बाहिआओ, T बाहिआ राजा, U बाहि । रा । — S omits तुमं अहं च. — BW तुयं, O तुअं. — OTU अ. — NR इत्थ instead of तुमं अहं च.

34³¹ AW कुच्चं, B कुट्ठं, P कुट्ठं, N कु-दुच्चं, T कुट्ठंअं, U कुट्ठंअं. — STU वट्टद.

34³² B यदो, W omits. — A W N O R S U इमीओ, P अमीतुं, T यदो. — A W O दो वि, B दा वि, P दो व, T दुवे दुवे, U omits वि. — A बहिणी, B बहणीया, P वेहिणीतु, O बहिणीओ, SU भइणीओ, T बहिणीओ.

34³³ A omits उण; P पुनः एतयो, N यदाय, TU ताणं. — A संजो*, B संजोवरो.

— ABPWSU भग्घिदो. — A महा-भग्घिदो, BPW महग्घिदो, N माणिदो, O मग्घिदो, R मणिदो, S महाविदो, TU omit. — T omits अ.

34³⁴ T विद्वत् एसा. — A omits वि; W विय-वणा, U पि. — A महियलं, B W N O R STU *अलं, P *तलं. — Mss. *सरस्सई; NR add अ. — A कुट्टिणि, R कुट्टणी, T संभलो अ. — B omits देहन्तं-जेव; W transposes देवी जेव देहन्तरेण. — A कुट्टिणी instead of देवी. — A जेव, P ज्येव, NR जेव, O जज्ज, STU जज्ज. — W adds वट्टदि.

34³⁵ A विभ*विचवणामाह, P विभ*. — A *हिणीं, B *वहिणिअय, P *हिणीयं, W *वहिणिय, N *हिणीअ, O *वहिणिआय, S *हिणिं, T *भभणिं, U *भइणिं. — B सुलक्खणाय, P सुलक्खणं, O सुल-क्खणाय. — B भणियं, P भणिया, W भणीय. — N भेरवाणंद. — A हिययट्ठिदा, B *इडिया, P O R हि-अभट्ठिआ, N हिअट्ठिदा, SU हिअभ-च्छिआ, T omits. — A पुज्जा, P स-पुज्जा, W N R सपज्जा, S पूजा, T अ-अज्जा. — ASU काअव्वा, B कदेव्वा.

विचक्षणा । जं देवी आणवेदि³⁴ ।

देवी । राक्कानं प्रति³⁷ । अज्जउत्त पेसेहि मं जेण अहं बहिण्णिआए एदाव-
त्थाए खेवच्छलच्छीलीलाणिमित्तं अन्नेउरं गमिस्सं³⁸ ।

राक्का । जुज्जदि चम्पअलदाए कात्थूरिआकप्पूरेहिं आलवालपूरणं³⁹ ।
नेपथ्ये⁴⁰

वैतालिकयोरेकः । सुहाअ संझा भोदु देवस्स⁴¹ ।

एअं वासरजीवपिण्डसरिं चण्डंसुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविरहं सोऊण णाहे गए

मुच्छामुहिअलोअण व णलिणी मीलनपङ्केरुहा ॥ ३५ ॥

34³⁶ BSTU omit. — A देवि, O आ° दे°.

— A adds ति भैरवानंदेन सह निष्कां-
ता विचक्षणा, P adds इति निःक्रांता
भैरवानंदेन सह, W adds तं कुणोमि, O
adds तं कुणामि.

34³⁷ AP राक्को, BWSTU omit. — A रा-
जानमाह.

34³⁸ A ता अज्ज°. — B पडिउज्जसु, NR
पेसिहि, O पडिणोउज्जसु. — U omits
मं. — ABP जेणाहं, W omits अहं.
STU omit जेण अहं. — AP बहिण्णिआ,
W बहिण्णिआ, O बहिण्णिआ, S भद्विण-
आए, T भद्विण्णिआए, U बहिण्णिआ. —
B एदावत्थाए, N °वच्छाए. — NT °ल-
ङ्गि°, O omits °लच्छो°. — A अंगेउरं
गमिस्सि.

34³⁹ B तुज्जद, O जुज्जद एवं, STU जुज्जद.
— B चंपइ°, OT पंचअ°, U चंपइअ°,
N चंपलादाए, ST °लआए. — A ककु-

रिया°, W °कप्पूररसेहिं, NU कात्थूरिआ°,
T कात्थूरिआकप्पूरहिं. — PNR °परिपू-
रणां.

34⁴¹ A °रेकः प्राह, P वैतालिको. — A सुह-
संझा, B °संझा, P only सुम्झा, WS
सुहसंझा, O सुहा संझा, U सुसंझा. —
OSTU होदु. — O adds जादो.

35^a Mss. एवं. — BNORT °लोभ°. — A
चंदंसुणो.

35^b ABPWNORT जाणादि. — S कहिं खु,
TU वि. — ABPWNOR संपदि गदं,
T संपदि. — O यत्तेमि.

35^c Mss. जादा. — A इसं. — ST वि. —
B °विरहे, NR °विरहा. — B साजाण,
W सोऊण, NR सोएण, O याऊण, T
सोहेण. — B णाधे. — ABPWNOR
गदे.

35^d BWNOR णिहा°. — BNR °मुहिद°. —
— NSTU °लोभयो. — B त्थ ण°
मोलंति°, NU मोलत्त°.

द्वितीयः ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचिन्नभिन्नीणिवेसा
 पल्लङ्का किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।
 सेरन्धीलोलहात्थङ्गुलिचलणवसा पट्टसदो पअट्टो
 हुंकारो मण्डवैसुं विलसइ महुरो रुट्टुट्टुङ्गणाणं ॥ ३६ ॥

राजा । अम्हे वि संझं वन्दिटुं गमिस्सामो^१ ।

इति निष्क्रान्ताः सर्वे^२ ।

प्रथमं जवनिकान्तरम^३ ।

36^a A द्वि^१ वृतांतिकः, P omits द्वि^१; W द्वि^१ पठति. — B उग्घाडं । जंति, N उग्घाडिअंति, R उग्घाडोअंति, TU उग्घाटिः. — O 'वडहो'. — B चित्तभिन्नी-खवेशा, W 'चित्ति', N 'भित्ति'.

36^b SU किंकरीहिं. — BW उडु^२, ORSU उडु^२, N रअसमअ^२, T टटु^२. — P 'स-हा'. — A पठरिजंति, B पंकरिज्जंति, N पठरिज्जंति, T पत्थरिज्जंति, U पत्त^२. — A जत्ति.

36^c A सेलंधीगंधहत्थ^३, T सेलंधीलोहत्थांगुलो^३. — S 'वलण्ण'. — BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU वट्टआदो, T वट्टअदो. — STU पवट्टो.

36^d S टंकारो, T झंकारो, U संकारो. — B मंडणसुं, P मंडपेसुं, NR मंडलेसुं. O मे-दिरेसुं, STU मंडणेसुं. — Mss. विल-सदि. — A मधुरो, SU मुहलो, T मु-हरो. — R रुट्टुट्टुं^४, S रुट्टुट्टुं^४.

36^e O ता अम्हे. — B सज्जां, O सं. — TU पविसामो.

36^f ABOS इति परिक्रम्य नि^५.

36^g N इति प्र^६. — PWSTU यवनिकांतरं.

ततः प्रविशति राजा प्रतिहारी च^१

प्रतिहारी । परिक्रामितकेन^२ । इदो इदो एदु महाराओ^३ ।

राजा । कतिचित्पदानि गत्वा तामनुसंधाय^४ । तहिं खु अवसरे^५

ए ढूणाहि तिलन्तरं पि चलिआ सुत्था णिअसत्थली
थोउव्वेल्लवलीतरङ्गमुअरं कण्ठो तिरिच्छि ढुओ ।

वेणीए उण आणणेन्दुभमणे लङ्गं थणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम^१ । कथं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-
ओ ज्जेव अक्खरपंतीओ^२ । ता वसन्तवसणणेण सिढिलआमि से त-

0^१ C चो ॥ ततः. — BWRSU प्रतोहारी.

0^२ BO omit प्रति. — PWOSt परि-
प्रति. — C परिक्रम्य, NU omit.

0^३ NOR इदो once only. — BCS omit
एदु; T एत्थ, U एत्थ.

0^४ BN omit राजा. — N कानिचित्पदानि.
— BW दत्त्वा. — B तामनुसंधाय । तां
स्यत्वा, U तामनुध्याय.

0^५ B तहिं खलु, OR छं तस्सिं क्खु, N क्खु.

1^१ C भट्ठाणाहि, W थो ठाणाहिं. — B
संतरं, C तलंतरं. — BSU वि, T
omits. — BCPWNOR चलिदा. —
P सथा, SU वुद्धा, T उद्धा.

1^२ B थोउन्विस्सवलतरंगमुदिरं, CT थोओवेल्लं,
W थोउव्विलं. — CPWOR मुदरं. —
B तिरिद्ध, C तिरित्थ, P तिरित्थो, W

तिरित्थो, NOR तिरिद्ध, SU तिरिच्छि.
T थिरिच्छि. — B ढुदो, CPNOR ढु-
दो, W ठिदो.

1^३ B याणाणंदुघहणे, W भवणे, N चलणे. —
C लभत्थणा, N लद्धत्थणलिं.

1^४ BCPWNOR जादा. — BN तीए, C
तीह, W तीहं. — B ततरंगमुदरंधउवि-
हा, N चउव्विध, R चउव्विभा, T चउ-
त्थणविहा. — BCPWNORT लदा.
— B तिसं, C नंसं, R तस, STU
तिसं. — BCPWOR चलंतो, N चल-
त्तो, SU पुलंतोए, T पुलत्थ. — B मयो,
CPW मयि, N मयं. OR मय, T मई.

1^५ N omits; S आ, U आत्मगतं.

1^६ BO कथं, STU कं. — B छेत, CP छेव,
W छेव, N छेव, OSU छेव, R छेव,

ग्गदं आवेसं' । प्रकाशम्' । दिट्ठिं देदु महाराओ ईसीसिजरढाअमाणे
कुसुमाअरे' ।

मूलाहिंतो परहुअवहूकणमुहं दलन्ता
देन्ता दीहं महरिमगुणं जप्पिए छप्पआणं ।
संचारेन्ता विरहिसु णवं पच्चमं राअराअं

राउम्मत्ता रडकुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्यं सानुरागम्¹ ।

अत्थाणीजणलोअणाण बहला लावणकल्लोलिणी
णाणाविभमहासवासणअरी सोहग्गपालित्तिआ ।
एत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी
जं जाआ अह वम्महेण धणुहे तिकखो सरो पुह्णिओ ॥ ३ ॥

T असो छिअ. — B ताडिस्संचत्तु, C
ताडिस्सचउ, P सिरताडसंचउ, W सिरि-
ताडोसंचउ, N सिरित्तालिसंचअ, OR ता-
डिसंचओ, S सिरित्ताल°, TU °तालि°.
— N ता. — BN छिअ, COR छिअ, P
चेव, W च्चेव, S च्चेअ, T विअ, U वेअ.

1⁵ B ता त्रि वसंतवस्मणोण, O °वम्हणोण. —
B मिडिलयादमि, C सिठल°, P सि-
त्थिल°, N सिल°, SU सिठिलेमि,
T सिःठिलेमि. — NT omit से. — B
तदग. STU तगअं. — B reads हिद-
आयज्ज and omits all that follows
as far as सा रणमयो iv. 19⁶⁶; C
हिययखेयं, P हिययदुक्खं, WSTU मा-
णसं, N तगदमावेसं, OR हिअआवेसं.

1⁵ CWNORS देउ. — C ईसोस, T ईसिस. —
CPORU जरढा°, N जरढा°, T जरगअ°.
— C कुसुमायुरंमि, PWNSU °माअरंमि.

2^a W परहुद°. — P °बहु°. — T °कंटमुहलंतो.

2^b C दिंती, NS दंता. — CP दोहिं. — S

महरिम°. — SU जप्पिए, T जप्पये. —
N छप्पआणं.

2^c C संचरित्ता, PRS °रंता. — CW किं-
चिरायं, NOR किंचराअं.

2^d C राउम्मत्ता, P राओम्मत्ता. — CP °हरं,
WO °हरा, R °हर, U °चरं. — N
वस्सारा. — C विट्ठरंति, N वित्थरंति.

2¹ CP omit राजा. — COR तदाकर्यं, P
तदेतदाक°, N तदेवाक°. — W पुनस्ता-
मनुसंधाय सा°, S omits सा°.

3^a C अठ्ठाणी°, N अत्थाणा°. — PTU ब-
हुला. — PNU लाअण°.

3^b CWOR लोलाविअ°, SU °विअमभंगि°.
— C °णायरा. — S सोभग°. — C
°पालट्टिया, P °पालिध्वया, W °पालिट्टिया,
N °पारिअिआ, OR °पालंकिआ, SU °लित्तिआ.

3^c PS णेतं°, NU णत्ते°, T णेतं°. — PSTU
पुरो, N उणो. — P °संजीवणी, N सिं-
गासंजीअणी.

3^d CPWNORT जादा. — P द्दअ, N तद्द.

होन्मादमिव¹ । दंसणक्खणादो पहुदि कुरङ्गच्छी¹

चिस्ते पहुट्टइ ण खुट्टइ सा गुणेषुं

सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं ।

बोलम्मि वट्टइ पअट्टइ कच्चबन्धे

झाणे ण तुट्टइ चिरं तरुणी तरट्टी ॥ ४ ॥

अवि अ¹ ।

जे तीअ तिकखचलचक्खुतिहाअदिट्टा

ते कामचन्दमहुपच्चममारणिज्जा ।

जेसुं पुणो णिवडिआ सअला वि दिट्टी

वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव¹ । अवि अ¹ ।

— CWNORU मम्महेण. — STU |
धणुण. — CWN संधिदो, POR पुं-
खिदो.

N तट्टदि, R टोटदि, T दुट्टइ, U ति-
ट्टइ. — OR तलुणो. — W तरको.

3² C दंसणक्खणादो, W 'क्खणादो कुरंगकोए,
S सा कु.

4¹ CW omit. — SU अवि अ पोणत्थणोए,
T पणत्थणए.

4^a C वट्टदि, P वहुट्टदि, W चहुट्टदि, N वि-
लुट्टदि, O विहुट्टदि, R चित्तुददि. —
CNOR खुट्टदि, P पुट्टिदि, W हुट्टदि,
SU तुट्टइ, T दुट्टइ. — CNU गुणेषु.

5^a W तोइ, SU तोए, T तअ. — T 'जि-
भाअदिग, U 'सिआअ.

5^b O 'चंदमहुपुंचम'. — STU 'बाह्मिज्जा.

4^b P सज्जइ, NSTU सेज्जासु. — CPW
लुट्टदि, NOR लोट्टदि. — CWNOR वि-
सट्टदि, P विसप्पदि, R विसददि, T
विसप्पइ. — CNORTU 'मुहेसु.

5^c The line in P twice. — C जेसं, P
जेसुं and जेसि, W जेसिं, N जिमु. —
C णिपडिया, PWNOR 'दा. — P स-
पुणो and सयला. — N च, S अ in-
stead of वि.

4^c CPWNO वट्टदि, R वददि. — CPWNOR
पअट्टदि, SU पव, T विघट्टइ.

5^d C वट्टदि. — W 'दाणु.

4^d CR जाणे, S झाणेसु, U जाणेनु. — SU
omit ण. — CWOS तुट्टदि, P तुट्टदि,

5^{1,2} U omits. — C संस्मरं । अवि य, P
अपि च । सस्मरणं. WN संस्म. — PO
RST omit इव. — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए
मज्जे पुणो कढिअदुद्धतरङ्गमाला ।
पच्छा अ से सरइ तंसणिरिक्खएसुं
आअण्णकुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य¹ । चिराअदि वअस्सो² ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः³

विदूषकः । अइ विअक्खणे सब्बं सच्चं एदं⁴ ।

विचक्षणा । सब्बं सच्चदरं⁵ ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं⁶ ।

विचक्षणा । अज्ज मा एवं भण⁷ । अणो बक्करकालो अणो कज्जविआ-
रकालो⁸ ।

विदूषकः । पुरो ऽ वलोक्य⁹ । एसो पिअवअस्सो हंसो विअ मूक्कमाणसो करी

6^a U omits verse 6. — C मग्गम्मि. — N
मिंग. — C णायणाय.

6^b ST उणो. — C कघिटं, P गेठिटं, WO
कठिटं, NR कठिटं, S घटिवदुस्सरंगं,
T घटोअ. — N तरंगं.

6^c C पच्छा इ दे. — ST omit से. — CPW
NOR सरदि, ST संचरइ तिसं. — C
निरिक्खदेसुं, PWNORS देसुं, T देसु.

6^d CPWN मंडलिदं, OR कुंडलिदं. —
NOR धरो.

6¹ C omits, W विं विदूषकं प्रति.

6² C omits. — P विरयदि, WOR चिरअ-
दि, N कथं विरअअदि प्यिअवअसो.

6³ C विदूषकः प्रविश्य विदूषको, OR विं प्रं,
STU ततः प्रविशति. — PSTU omit
परि.

6⁴ W अय, TU अवि. — NO सच्चं सच्चं,
STU omit सच्चं. — PW add कण्ठ-

रमंजरीए महाराय (P 'जे') संनिहं (W
'हिदा) पेसिदा (P 'या) तुमं ति (W
omits ति).

6⁵ N सच्चं. — CP सच्चतरं, WORSTU
'अरं.

6⁶ C अहो वियक्खणे नाहं, P णो हं. — C
पटिज्जामि. P पत्थिज्जामि, W पति-
ज्जामि. N पडिक्खेमि, OR पत्तिज्जामि,
SU पच्चेमि, T पतिअमि अदो. — W
'लीला. — N क्खु, OR सि, CSTU
omit. — C omits तुमं; W तुवं.

6⁷ PSTU एं मा. — W एवं, NORSTU
एव्वं.

6⁸ C चङ्गीराकालो, and omits the rest;
PWRs वङ्करं, N वङ्करुणिकालो, O व-
ङ्करं, TU वङ्ककालो. — P कज्जावदारं,
W कज्जावयारं, N कज्जकालो, SU क-
ज्जालावं, T कज्जलाहं.

6⁹ OR पुरतो. — WOR त्रिलोक्य.

विअ मअक्खामो मुणालदण्डो विअ घणघम्ममिल्लाणो दिणदि-
सदीवो विअ विअलिदच्छाओ पभादपुस्सिमाचन्दो विअ पराडुर-
परिक्खीणो चिट्ठदि¹⁰ ।

उभो । परिक्ख्य¹¹ । जअदु जअदु महाराओ¹² ।

राजा । वअस्स कधं पुणो वि विअक्खणाए मिलिदो सि¹³ ।

विदूषकः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा¹⁴ । किदसं-
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा¹⁵ ।

राजा । संधिकरणस्स किं फलं¹⁶ ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्खणा आअदा¹⁷ ।

राजा । गन्धं सूचयित्वा¹⁸ । केदईकुसुमगन्धो विअ¹⁹ ।

6¹⁰ P एस्. — T omits हंसो, P विअ. —
CSTU मद*, W मयजल*. — C मुणा-
ण*, P मुणालिया*, T विणालः. — W
छ, T वि. — N *मल्लिणो. S घम्ममि-
लाभमायो. — COR *दोओ, P *दोवउ.
N नदिणदिओ, T *दिओ. — S omits
विअ. — C विअलित*, PWNOR विअ-
लिअ*, SU विलुलिअ*, T लुलिअळावो. —
C पभाय*, P पहाय*, N प्पहाद*, SU
पहादसमअपु*, T पभादसमअपु*. — C
अपंदुरपरिक्खणाओ, S परिक्खामो, TU *प-
रिक्खामो. — STU चिट्ठदि.

6¹¹ C तत उभे, PNOR उभे. — C परिक्खा-
मतः, PW परि उपसृत्य च.

6¹² O जअदु once only, R जअ once only,
SU जेदु once only, T जेदु २.

6¹³ C राजा । को सि instead of this sen-
tence. — P omits राजा. — U भो
वअस्स. — PSU कहं, WN कहं, T

कह. — PN पुणा, S उणा, U पुरा. —
PWNSTU omit वि. — N मौलदो.

6¹⁴ CORSTU omit अज्ज. — STU omit
सह. — N कादुकामा. — CW *गदा.

6¹⁵ OR किअ*. — CO समं तोए, PN
इमीए, W एदाए, R तोए समं मंतस्स. —
C मं मम. — W एदा. — ST गगा,
U गदा.

6¹⁶ C राजा तं वक्तोति. — W *कारणस्स,
N *कलाणस्स, T *कलणस्स.

6¹⁷ N omits. — CSTU भभि*. — CW
पेसिदा, OR *पेसिआ*, ST *पेसिअ*.
— R omits खं वि*. — C वियक्ख.
Here ends fol. 2; fol. 3 is wanting;
fol. 4 begins विओए see ii. 9^c. —
W वियक्खणागदा.

6¹⁸ N omits, STU omit मं सू*.

6¹⁹ POSU केअई*, N केअइ*, T केअर*. —
N adds आअळादि, OR आआदि.

विचक्षणा । केदईदललेहो एसो मह हत्ये³⁰ ।

राजा । महसमए कथं केदईकुसुमं³¹ ।

विचक्षणा । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-
ट्टीए एक्को दाव पसतो दंसिदो³² । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अच्चिदा³³ । अस्सं
च दलसंपुडजुअलं उण कणिट्ठबहिणिआए कप्पूरमञ्जरीए पसादी-
किदं³⁴ । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा³⁵ ।
अस्सं च³⁶

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवस्ससोहिणा जं सिलोअजुअलेण लज्झिअं ॥ ७ ॥

6³⁰ P only Sanskrit. — N केअइ°, OR केद(0 °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो. — NSTU omit एसो. — W adds चिट्ठिदि.

6³¹ P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि. — PORSU केअई°, N केअइ°, T केअर°. — PW °कुसुमं, N °माई.

6³² W °विस्सल्ल° instead of °दिस्सल्ल°, STU omit. — P °तंतप्पभावेण, W °तंतप्पहायण. OR °प्पहायण. — NO देवो, R देई. — O भमणुज्जाणो. — PNOR SU केअई°, W केअइ°, T केअर°. — P को. — STU omit दाव. — P एसवो, OR एसओ. — SU दंसिओ.

6³³ N तस्स वि, OR ताए; PN add तीए. — PW दोहिं दल°. — N अज्जुतए, ST omit. — P हिंदोलण°, W हिंदोलयप-
भंजणी, N °लप्पवचणीए, O हिंदोलण, R हिंदोलण, S हिंदोलोअपअट्टमाणाए. T हिंदोलअपअट्टमाणाए, U अंदोलिअमि

पअट्टमाणाए. — PWORT चउत्थीए, N चउत्थिए, SU चउह्णीए. — W °वल्लहाए. — STU omit देवो. — W देवोए देवो. — POR omit देवोए.

6³⁴ TU अ. — ORS °जुअं, SU केअईकुसुमसंपुड°, T केअरकुसुमदलसंपुट°. — PW पुण, STU omit. — N कणिट्ठआए बहिणीआए, ST °भइणीए, U °बहिणीए. — S पदसादो°. — PW °कदं.

6³⁵ PWNOR तीए, TU तए. — N omits वि-खरपयण see ii. 14^b. — U omits वि. — O भवअदो, SU °वई. — OR गोरी. — P येव, W च्वेव, OR ज्जेव्व, STU omit.

7^a PWR केदई°, O केदट्टो°, T केअर°. — WR °कुसुमं, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ. — P सहीइ, W सहीए, STU समीवे. — P जं कदं. WORSTU पेसिदं.

7^b P तं, T णं. — STU सुलोअ°. — PW OR लंछिदं. T लंभिअं.

इति लेखमर्पयति¹राजा । प्रसार्ये वाचयति² ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काञ्चणं जं वञ्चिओ

तम्भन्ता किल चक्रवाअघरिणी एस त्ति मस्सन्तओ ।

एअं तं मह दुक्कअं परिणअं दुक्खाणं सिक्खावणं

एक्कत्थो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिंशच्चयित्वा¹ । एदाइं ताइं सवणरसाअणाइं अक्खराइं² ।विचक्षणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कदुअ
सिलोओ लिहिदो एत्थ³ ।राजा । वाचयति⁴ ।

सह दिअहणिसाहिं दीहरा सासदण्डा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिचिरीए

सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विचक्षणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लबहिणिआए सुल-

7¹ W लेखं समर्पयति.7² STU राजा यद्वात्त्वोद्वेष्ट्य वाचयति.8^a P हंसो. — P 'तणुं. — PWOR वं-
चिदो.8^b SU 'भट्टा, T लम्भटा. — W 'घरणी, R
चक्रवालघरिणि. — S एसे.8^c Mss. एदं, S तं एदं. — T मम. — PW
OR दुक्किदं, S दुक्किअं. — PORSTU8^d OR विसए. — PW विट्ठो. — P 'म-
हायस्स but below 'तिहागस्स, W 'त-हायस्स, OR 'तिहाआण (R 'णं), S
'तिआअस्स, T 'भागस्स, U 'भाअस्स.8¹ W राजा द्विस्त्रिं वाचयता विदूषकः, O रा-
जा द्वि, STU इति द्वि' वाचयति.8² T एताइं. — STU omit ताइं. — PW
OR मअणरसाअणक्खराइं.8³ POR दुदोओ, W दुविउ, T उदोओ. —
SU मए उण. — P कडुय. — W सि-
लउ, SU सुलोओ. — W लिहिदा.9^a S एसह. — W दिवस्स'. — T दिहणी-
सास', O 'दंडो, S सा.9^b OS 'वलणहि, T मणोवलण्येहिं.9^c ORSU सुहअ तुह. — PW विउए. —
C तोइ, WSU तोए, T तिए. — Oउच्चंविरोए, P उच्चंविरोए, W उच्चंविरोए,
O उच्चंविरोए corrected to उच्चंविरोए,
R उच्चंविरोए, SU उत्तम्विरोए, T उत्तम्विरोए.9^d CPWORTU 'लदाए. — CPWORT
जीविदासा.

कवणाए ओलगाविआए भविअ सिलोओ किदो तं महाराओ
सुणादु¹।

णीसासा हारलट्टीसरिसपसरणा चन्दणुचोडकारी

चण्डो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं पराहुभावो दिअहससिकलाकोमलो किं च तीए

णिच्चं बाहप्पवाहा तुह सुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥

राजा । निम्बस्य¹ । किं भणीअदि कइत्तणेण तुह जेट्टबहिणिया खु एसा¹ ।

विदूषकः । एसा विअकवणा महीदलसरस्सदी¹ । एदाए वि जेट्टबहि-
णिया तिहुवणसरस्सदी¹ । ता एदाहिं समं पाडिसिद्धिं ए करिस्सं⁵ ।

9¹ C वि° पुनराह, POR वि° विहस्य. — WOR इह. — P येय, OR ज्जेय, STU एय. — CPSTU omit एदाए. — C वल्लहबहिणियाए, P जिट्टबहिणियाए, OR जेट्टबहि°, STU वसंतरबहिणियाए (T °भइभणिया, U °बहिणिया). — C ओलगाविआ, P ओलगाविआए, W उलगभवाया, O उल°, R उगाविआए, S ओलगाविआए, T आदेसंकरणिया. — OR हुविअ. — CW सिलोओ. STU सु°. — C कुदो, PWO कदो, SU कओ. — C सुणोदु. P सुणदु, W सुणोदु. — STU सु°म°. — OR add पठति.

10^a S णोसासा. — C हारवल्लीसरिससरणा, W °कट्टोसरिसपसवणा, O °सरिस°, SU हारवल्ली°. — C चंदणोच्चाट°, P चंदणुचोड°, ORSTU चंदणुच्चेअ°. — STU °आरी.

10^b PO चंदो. — C सुमरणसरसा, W समर°, U सुमरविसरणा.

10^c W °भाउ. — CP दिवस°. — S °करा°. — WSU °कोमला. — W किं वि.

10^d C निभच्चा, P निभिच्चा, T णोव. — C बाहवाहा, P वाहवाहा. — R तअ. — STU सु° तुह. — CPWO कदो, ST किए. — O हिहोति. — W कुल्लाह, OR कुल्लाअ.

10¹ C नि°म्बस्याह, PW नि°म्बस्य.

10² CRT भणइ, PWOSU भणइ. — CP कवित्तणे, W सुकयत्तणेण, OR सुकइत्तणेण, T कइत्तणेणवि; SU add वि. — OR तुअ. — C °बहिणिया, W °विहिणिया, S °भइणो, TU जेट्टा बहिणो. — COR omit खु. — CPSTU हा.

10³ STU omit एसा. — COR महिअल°, PWSTU महीअल°. — Mss. here and in the following line °सरस्सई.

10⁴ S दाए, T एय एय एदाए. — CSTU omit वि; W उण. — C °बहिणिया, PW °बहिणो, STU °भइणो सुलक्खणा. — CPWR तिहुअण°, O तिहुअणसरस्सइ adds ति, R adds ति.

10⁵ OR एआहिं, STU एदाए समं. — T पडि°. — P °सिद्धि.

किं उण पिअवअस्सस्स पुरदो मअणाअल्लअं अत्तणो उइदेहिं अ-
क्खरेहिं णिवेदेमि^{१०}।

विचक्षणा । पढ' । एदं सुणीअदि' ।

विदूषकः ।

परं जोएहा उणहा गरलसरिसो चन्दणरसो

खअक्खारो हारो खणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिट्ठा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि^{११} । ता
कधेहि तग्गदं कं पि वुत्तन्तं^{१२} । अध अन्तेउरं णइअ देवीए किं किदं
तिसा^{१३} ।

विदूषकः । विअक्खणे किं किदं^{१४} ।

10^{१०} CPW पुण. — C वयस्सस्स, P 'वस्सस्स,
WR 'वअस्स. — CSU omit पुरदो.
— C मयणालसस्स अवत्थं, P मयणाल-
सस्स, WOR मअणावत्थं (O 'त्थअं),
SU म' उइसिअ. — C अण्णो. —
CORT उच्चिदेहिं, P उच्चिदेहि, W उ-
च्चिदेहं. — C अक्खरपंतोहिं णिवेदेहि, P
अक्खरेहिं अवत्थं किं पि णिवेदपेमि.

10^{११} U omits, C राजा. — PW पढइ, RS
पठ. — P एद, ST एत्थं संपदं.

11^{११} ST वि' पठति, U विच' पठति. — T
वरं. — W omits उणहा.

11^{१२} CPW खरं खारो, ORST खद', U मद'.

11^{१३} C मुलाणा. — OR जलदि. — CP व.
— CPWORT 'लदा.

11^{१४} C गदा विट्ठिठ्ठाणं सरसममहोज्झमतणुए.
— STU तण्णिट्ठा जं दिट्ठा क' दोहण-
अणा.

11^{११} C राजा तमाह. — OR खं instead of
वअस्स. — PW ता तुमं, OR तुअं. —
ST वि. — C थ थोवेण, W थोवेण,
TU थोयेण, S omits. — WOR 'र-
सेण थ. — CW समालिहिज्जसि, P
'लहिज्जसि. OR 'लहिस्ससि, S 'लंभणि-
ज्जो सि, T समलंभणीओ सि, U 'लि-
तो सि.

11^{१२} CW कहसु, P काधसि, O कहेहि. RSTU
कहेहि. — C तग्गदं, O तगादे, STU
तगाअं. — CPWORSU किं. — STU
वि. — C वित्तं, PW वत्तं, T उत्तंतं.

11^{१३} P अज्ज, SU अह, T अह अ. — CW
अन्तेउरे. — C तोए देवीए. — CPR
कदं, O कदे. — C सुंदरोए, SU
तिसस.

11^{१४} PU omit. — C विदू' विचक्षणांमाह ।
वि' कथहि किं. — COR कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ' ।

राजा । कथं विअ' ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरूवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देखो विचारैदि.

11^c C विचक्षणा राजानमाह. — WS omit देव; OR देख, T देअ. — CPWOR मंजिदा, T मंजिदा टिक्किदा भूमिदा. — P omits तोसिदा; S दो, U दोसिदा. — C omits अ.

11^d C राजा तामाह. — CP कथं. STU कहं. — P omits विअ; W वियक्खणो.

12^a W omits विच. — P 'व्वट्टिद', W 'व्वट्टिद', O 'व्वदिद', R 'व्वदिद', S खणमुव्वत्तिअ', U 'व्वत्तिद'. — CSU omit 'पंक'. — S 'पंकिलंकितं', T 'पिं जले, U 'पिंदिदंकिदं. — CS तिस्स.

12^b C अयेति भुत्वा राजाह. — T उज्जलं किदं. — C कुडं, P फुटं, OR परं, T पृढं. — U दा. — C कञ्चणमियबालि-

यारूपं, PW कञ्चणमयबालियारूपं, OR 'मअबालिआएतंरुवं, U 'रुव्वं. — Read कञ्चणबालिआरूपं?

13^a C 'युयं, T मरंगअरंजोरिहिं. — WORSTU चरणा. — PT लंभिअ. — CSTU व-अस्सीहिं, P वेयंसोहि, OR वअस्साहिं.

13^b SU 'पंकज'. — C भमलमालाहिं, WOR 'मालाए.

14^a C पुनर्विचक्षणा । रायसूय'. — WS 'पिंङ्क'. — P 'जयलक. — C णियङ्का, PSTU पिणङ्का, OR णिवसिआ.

14^b CPWOR कअलोए, S ता राजकेलि, T कदलोए, U राअकेलि. — W कंदलया, SU कदली, T कंदलि. — SU omit ता. — CPWOR खरपवण'. — OR 'पलोल्लिअ', N begins here again ल्लोल्लिअगिमदला. — U adds सा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कच्चणसेलसिलाए ता बरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिस्सा बलआवलीउ कारकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

कणठम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुं वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्कमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा. — P ताए. — N णि-
अंखलफ. — C *फलहे. — N णिवेसिआ.
— CN पम्म*, PORSTU पंच*, W
पोम*.

15^b CW ब* ता, PWN बरही, STU बहि-
णो. — NRS गच्छं, O गच्छे.

16^a C पुनर्विचक्षणा. — P दिस्सायो रयणवल-
यावलीओ तिसा पउट्टदंडेसु. — CW व-
लयालीओ (W *लिउ), NOR *आवलि-
ओ, S *आवरओ. T वनिआवलीओ. U
*लीओ. — COR *पउट्ट*, W *पउठ*.

16^b C भरियं तूणारजुयलं सरेहिं ता मणयदेव-
स्स ॥ १६ ॥ त भणह... , P ता भा-
मियमयणासरा ट्टिटा सुतोणीरुअंधजुया. ST
ता भाविअमअणासराहिंदिअतूणारबद्धभुआ.
U ता भाविअमअणासरापरिअतूणारबद्धभु-

आ. — WN भण. — W किं न हि,
N किं शु शु. — C सोहइ, N रेहइ
विपरीअं, O तिवरीअं. — NR *तूणारं,
O *तूणारं.

17^a CWNORST तीए, U ए. — W ठवि-
दो, N ठट्टविदा, T टाविओ. — C स-
म्मासिय*, W छम्मासय*, N छम्मासिअं*.

17^b STU ता से*. — C मुहचंदं, W *चंदं.
— C तारिया*.

18^a N विट्. — C उभयेसुं, P उभयसु, W
उहएस, N उहए, OR *सु, S अह दोसुं,
T विहवेसुं, U अवहेसुं. — CSTU
omit वि. — N कणोसुं, T सवणेसुं. —
C णिवेसिअं रयणकुण्डलं तीए. — W *कुं-
दलु*. — T *जुअलं से.

18^b W तो. — WNRU *मम्मह*. — CNOBS

विचक्षणा ।

जञ्जणजणिअपसाहणाइँ तीए कआइँ खअणाइँ ।

राजा ।

ता उप्पिउ खवकुवलअसिलीमुहो पञ्चबाणास्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिच्चस्सोवरि वट्टइ मज्झाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुज्झं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit

वि. — CWNORT चङ्गेहिं. — CW

‘मिदो. N ‘मिल. T चकलोओ.

- 19^a C अञ्जणपसाहणाइँ. P जञ्जणजणिअपसाह-
णाइँ. N अञ्जणजणिअपसाहणानि, OR
‘जणिअ’, SU अञ्जणजणिअपसाहणम-
णहारिणी. T अञ्जणजणिअपसाहणमणहारि-
णी. — C जायाइँ तोए, P जायाइँ तोय,
N जाअइँ तोए. — STU omit क’.

- 19^b NOR omit ता. — C उप्पिय, P उ-
प्पयि, WO उप्पयो, N उप्पयिआ, R
उप्पयो, STU कुप्पइ. — C खवकुल-
सिलीमुहो वक्कवलयसिलीमुहे, W
खयकुवलयसिलिमुहे, NOR ‘मुहे, U ख-
वकुलअ’.

20 U omits.

- 20^a C कुंडिला’, P कुटिला’, T कुडिलाअलआ-

ण. — C खिहल’, PW लनाइ’, T

णिललेहग्गसंगोणी.

WOR ‘लोलण’,

N ‘फलअण’. — W रइँया.

- 20^b C तं. — O वइइ, ST चिट्ठइ. CO
मज्जाउ, P वज्झाइ, N omits; S मज्झाइ,
T मज्झहिणी. — NOR कसणसारंगो.

- 21^a N omits विच’. — CORTU ‘खअणाए,
W घणसारमंजरीए. N ‘खआणाए, S ‘ता-
रअणा. — C फुल्लेहिं रंखिओ, P ‘सुमुच्च-
इँउ, W रुढकुसुमुच्चउ, N ‘कुसुमुक्करो,
OR णिगूढकुसुमोच्चओ, S गुंभिअकुसुमं-
चिदो, TU गम्भकुसुमंचिदो. — P वि-
उर’, O चिट्ठर’, NSTU चिउर’.

- 21^b CN ‘जुज्झं, O ‘जुज्जु. SU ‘जुज्जु. — C
विय, P व, W वं. NOR omit; T तं.
— CPN दंसिअं ए’, W दंसिदं ए’, OR
पदंसिअं ए’, TU दंसिद’.

- 22 T omits.

22^a PS इइ. — CPNORSU देवीए, W

राजा ।

ता केलिकाणणमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदुषकः । देव इदं परमत्थं णिवेदीअदि ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिणत्थणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कच्चीमरट्टो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय¹ ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं

थणकलसणिअच्चाडच्चरेसूससन्तं ।

जलणिविडमिमीए लणहअं एहाणपोत्तं

पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवीह. — C जहिरुचं. P जहिरुचिय, W जहिरुचिय, N जहिरुचियसा, R प-
साअणेहिं, SU पसाहणपसाहिआ. — C
NOSU कुमारी. — SU add सा.

22^b S विभूसिआ, U विभूसिदा. — C 'लछो-
णं. S सूरभि', U कुसुमलच्छीए.

22^c C विदुषको राजानमाह, WS विदुषणा.
— SU omit देव. — COR एदं, U
इमं. — C परत्थ. — P णिवेदियदि,
WOR विदुषवीअदि, N दिणविअदि,
STU णिवेदिमि.

23^a C जासा, OR जेस्सा, S जाय, U जस्सा.
— COR सअलधवला, P सरवा, WTU
तरल'. — CW तोइ, STU तोए,

23^b C कट्टिचायणकलसिणी, W विडिच', N
वित्थिणत्थणअलसिसरो, SU 'अलसिणी.
— C सोहय, N सोअए, T रोहय. —
CW तोइ, SU तोए, T तिए हरो.

23^c STU 'रो. — POR 'फलहे, N जहिरु-
फलम, STU 'फलओ. — W 'रमट्टो, O
कंचोरदो.

23^d CNSU जस्सा. — U तस्सा. — CPOB
पुण, NSU उण. — CW पभणिमो, P
पत्तणिमो, N पि भणिमो. — C छव, PN
अ, SU वा.

23^e C राजा कर्पूरमंजरीमनुसंधायह. — NS
omit पुनस्.

24^a N 'लनिअ, ORS 'वलअ', U 'वणअ'.
— W 'मूलंमि.

24^b C घण'. — NST 'अलस'. — T 'णि-
अंवाटुंबरे. — W 'रेसूससंभं, N 'रेसूछ-
सत्तं, OR 'रेसूस्स', S 'संति, T ऊससंतं.

24^c P 'णिगड', TU 'णिगिड'. — STU
'ममीए. — W गणहयं, OR सणहअं, SU
तखअं, T मोदसव्यालं. — ORSTU 'वत्थं.

24^d CPWNOB पिसुणदि. — WORT 'ल-

विदूषकः । सक्त्रोधमिव¹ । भो मए सव्वालंकारालंकिदा वसिदा¹ । तुमं उण
जलविलुत्तप्पसाहणं जेव सुमरसि¹ । ता किं ण सुदं देवेण¹ ।
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।
मणीण जच्चाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥

राजा ।

मुञ्जाण णाम हिअआइ हरन्ति हन्त
येवच्छकम्मणगुणेण णिअन्धिणीओ ।
छेआ पुणो पअइचङ्गिमभावणिज्जा
दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिदुं¹ ।

थोराणं थणआणं कखकलिआलङ्गीणं अच्छीणं वा

छो¹, U 'जट्टो'. — COR 'चंगिमं लं-
गिमं च, P 'चंगोमत्तं लहुत्तं, N 'लंगिमं
चंगिमं च, SU 'लंगिमं तुगिमं च, T
'लंगिमं तुंगिमं च.

24¹ T omits विदू¹. — C सक्त्रोधमाह.

24² T भो वअस्स. — STU मए सा तरट्टो.
— C सव्वालंकिदा, P सच्चांकिदा, W
सव्वालंकिदा, N सव्वालंकारसहिदा, OR
सव्वाभरणांकिदा. — W विस्सिदा.

24³ N तुभं. — CPW पुण. — C 'लुत्तसो-
हणा, P यहाणविलुत्तपसाहणं S 'लुलिअप',
T जललुलिअपसाणा, U 'लुलिआ'. —
CW उजेव, P येव, NR जेव्व, O उजे-
व्व. S omits; TU एव्व. — W सम-
रिसि, N सुमरसि; P adds से.

24⁴ T सुणिदं.

25^a N रिगसणचंगंस्स हि. — Mss. 'मोलदि.

25^b N मणीण सुत्ताण. — P 'एहि, W वि
कंचयोण, N विहूसयोहिं, OR वही¹, STU

वि हीरणहिं. — CWSU विभूसयो, R
विदूसस्से, T विदूसयो. — CN लग्गदि,
W लब्भदि, OR सक्कदि, T लंभइ. —
N लल्ली.

26^a C राजाह, U omits राजा. — P मुत्ताण.
— CPWOR 'आइ, N हिंअआइ. —
N णिहंति, STU हरंतु.

26^b C नेयत्थं. — PWN 'कप्पण'. — T
'उयोण.

26^c T छेला. — STU उयो. — N पकिह¹,
STU पकिदि¹. — CU 'चंगम', — N
'हारणिज्जा, S 'हावणिज्जा.

26^d CNOR 'रिज्जदि, PW 'रज्जदि. — T
सखरेहिं.

26^e STU जह. — C निहिदुं, PNOR देवे-
णादि¹, W दिदुं.

27^a CW थोयाणं. — Mss. 'आण. — Mss.
'लंघीण (P 'लंघीण). — Mss. भच्छीण.
— N च, O च R भं.

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।

को णेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं

सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥

राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि^१ ।

किं कज्जं कित्तिमेणं विरअणविहिणा सो णडीणं विडम्बो

तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो

तस्सिं णेच्छन्ति काले परममुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥

विचक्षणा । देव इदं विस्सवीअदि^१ । ण केवलं देवीए णिओएण ताए

27^b SU किति°. — O 'भोत्तस्स. — CW गत्तस्स चि, S भा.

वोजसि, WOR सिक्खवी°, N सिक्खावि°, S सुसि°.

27^c C शोवत्थकलादि, NORSU 'लाए, T 'ला-स. — C किज्जदि, P किज्जद, WOR कोरदि, N करिआदि, T कज्जइ. — ST चि. — O सच्च पिअं.

28^a CS कत्तिमेणं. NOT 'मेण, U 'मायं. — P विरयिण°. — N चिलंबो.

28^b CPW जं चंगं तं, O जं चंगं तं जं. — WNOR णिसगं. — R omits 'मण°. — CT सीमन्तणीओ, W तेणोउ.

27^d CN सच्चंतं, P सच्चंतं, W सुत्तच्चं, OR संजुत्तं, SU शोवच्छं, T चोचंतं. — COR पुण, NST सुण, U किल. — C तस्स. — P कारणमिद, WSTU 'णमिमं, N 'णमिमा, STU काल°. — C रुढीइ, PW रुढीइ, SU रुढीए. — C खंडला.

28^c T स जस्सिं. — W सच्चंगचंगो. — C 'गणा, STU वसइ गुणगणो (T 'अणो). — CPWNOR दंभोअलंभो, T 'लंबो.

28^d P नेत्थंति, S शोवच्छकाले. — C 'सुहपरे. — S का. — ST चि. — N शोपछ°. — T 'लच्छी.

27ⁱ CPSTU omit राजा. — WN omit अवि अ. — CP सुपंजल. WOR सुपिंजल, N सुप्पजल, STU सुप्पज्ज. — C STU कइजल, OR कपिंजल. — STU omit एस. — C तक्खवीयसे, P सिक्ख-

28ⁱ CPSTU omit विचक्षणा. — C किं चि देव, P किं च देव, W omits देव; STU अयं च देव. — C अदे परमत्थं, P इदं च. N एदं च, O एदं, R एत्थं. — C निवेदोयदि, O विणाविअदि.

अणुगद म्हि'। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए'। तेण
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं'।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ
दाहुडामरिओ सहीहि बहुसो हेलाइ कट्टिज्जइ'।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं
हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि'। तं च तथा कादव्वं'।

इति परिक्रम्य निष्क्रामति'

राजा । वअस्स किं उण तं कज्जसेसं'।

28² C देवोनीएसेण, PW देवोणियमेण, OR
देवोए वधरणेण णिअमेण, S देवोए णि-
योएण, T देवोअव्हाए, U देवोए विओए-
ण. — CWNOR तिस्सा, P तस्सा.

28³ P तारामेलाए, W तारयमित्तोए, N 'मो-
त्तिए. — P तोए वि, N उण वि, OR
उण. TU omit वि. — C हसित्तणं, TU
पिअसहि'. — W उवमदा. — OR
omit कप्पूर'.

28⁴ C omits तेण; U देण अ. — CT 'स-
ज्जाहं. — PN पुणो वि, SU omit;
T उण. — C ओलग्गविआ, PW उल-
गा', S ओलंगआ. — P हविस्सं पुणो
सुणोदु, N भविअ णिवेदइस्सं, OR भविअ
भणिस्सं, S भणिस्सं.

29⁰ N तःसा. — NOR दाव', STU दाह'.
— CT 'परिक्खणाअ, P 'णाइ, O 'ण-
स्य, R 'णात्थ. — C णिहिओ, P ति-
हिओ, WNOBSTU णिहिओ. — C
त्थण', SU तणु'. — CPWT 'त्थंगदो,
NORSU 'च्छंगदो.

29^b NOR डाहु', T डाउ'. — COR 'डाम-

रिदो, P 'दाहमरिदो, W 'डामरिदो, N
'डायकिदो. — C सदोहि, POR स-
होहिं. — C हेलाइ, P हेलाइ, NSU
हेलाए, T हेलाअ. — C कट्टिज्जए, P
कट्टिज्जए, WN 'दि, OR कट्टिज्जवि.

29^c TU देणावि. — N णिसामअ omits
गिरं. — CP संतोसवित्तासणि, W संतो
सणं तासणिं, N संतोसविट्ठेसिणीं, S सं-
तोसणं तासहं, T संतोसिणीं ता.

29^d C 'वारिदिंदु', P 'वारिदेंदु', WNRU
'वारिदेंदु', OT 'वारिदेंदु'. — PORTU
वोलेइ, N वोस्लेइ. — C जामिणिं, W
जामिणं.

29^e C अथ तक्कज्जसेसं, P अणं च का'. —
PWOR कविंजलओ, STU कव्वंजलो. —
C णिवेदइस्सदि, N णिवेदइस्सदि.

29^f P omits. — N इदं च, S तं एव्व. —
C देवेण कट्टिज्जं, WOR तए का', N देवेण
तथा का', SU तह का', T तह का'.

29^g C परिक्रम्य निष्क्रांता विच्छङ्गा, N 'क-
मति, ST 'क्रांता.

29^h CPW राजा सरभसमुपसृत्य विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचटुत्थी⁶ । तहिं देवीए पुरदो कप्पूरमञ्जरी
हिन्दोलए आरोविदद्वा⁷ । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी
हिन्दोलअन्ती दट्टद्वा⁸ । एदं तं कज्जसेसं⁹ ।

राजा । विचिन्त्य⁹ । ता अदिणिउणा वि छलिदा देवी¹⁰ ।

विदूषकः । पाइदा जुष्मज्जारिआ कज्जिअं दुहं ति तक्केमि¹¹ ।

राजा । को अखो तुम्हाहिंतो मह कज्जसज्जो¹² । को अखो चन्दाहिं-
तो समुद्वट्टुणविअट्टो¹³ ।

इति परिक्रम्य कदलीयहप्रवेशं नाटयतः¹⁴

(C प्रत्याह, P omits वि° प्रति). — 29¹⁰ PSTU omit ता. — CPWNST अह°,
CWSU omit वयस्स; P भो वयस्स. U गह°. — U omits वि. — SU दे°
— CPO पुण. — U omits तं. — C छ°. — W छलिदा सा, T चलिआ,
U छलिआ.

29⁹ C भो अज्ज. — CW 'चउत्थीय, P हिं-
दोलणचउत्थी, NB हिंदोलचउत्थी. O हिं-
दोलणचउत्थी, S 'चउह्हि ति. T हिं-
दोलचउह्हो, U हिंदोलचउह्हि ति. —
C adds गौरी अच्चिदव्वा.

29⁸ C तदो, P तेहि, OR तत्थ, STU omit.
— C omits देवीय; P देवीय गौरी, W
गौरि कटुअ देवीय, N देवीय. — CPW
NOR omit पुरदो. — P omits कप्पू.
— P हिंदोलय, O हिंदोलअं, RU हिंदो-
लअं, T हिंदोलिअं. — P आरोवदित्था.
W आरोवदव्वा, N आरोहिदव्वा. T आ-
रोपदव्वा, U आरोपिदव्वा.

29⁷ CWNRU मरगअ°, P मरमय°, O मरगपुं,
S मरगआ°, T मरअज°. — P 'पुंजेट्टु-
दिय, W 'पुंजिट्टुदेण ज्जेय, N 'पुंजिट्टि-
देण. — S omits देवेण. — P हिं-
जयं, W हिंदोवालयंतो, NS हिंदोलंतो,
OR हिंदोलय हिंदोलंतो. — P दट्टव्.

29⁹ OR omit, N omits राजा.

29¹¹ WNO omit विदू°; R विह°. — W
NORS पाइआ, T विदू ता अहणित्था
वि देवी वंचिआ पाइदा. — C जुष्मं-
जरी, P 'मंजरी, W जुष्मंजारिया, ST
जिष्म°, U जिज्जमाज्जारिआ. — CPW
NSTU omit कज्जिअं. — CPWNS
तक्कं, R तक्कमि.

29¹² C राजाह, W विदूषकं प्रति instead of
राजा. — CW वयस्स को, S को उण.
— C तुम्हाहिता, P तुमाहिंतो, OR
'हितो, T तुम्हाहिंदो. — C अज्ज, W
मे, TU कज्जसज्जो (T 'सेवो) अज्जयां.

29¹³ OR जदो को. — ST चंदाहिंदो, U
चंदादो. — C 'चट्टणे तिण्हको, P 'चट्ट-
णतचिदो, W 'चट्टणतणिट्टो, N 'चट्टणे
दिट्टां, O चट्टणणिट्टो but ण is in
the margin corrected to णेदि; R
'चट्टणणिट्टो, T 'चट्टणविअट्टो.

29¹⁴ C परिक्रम्य कदलीनां यहप्रवेशं. — N प्र-
वेशे. — WT नाटयति.

विदूषकः । इअं उचुङ्गा फलिहमणिवेदिआ¹⁵ । ता इध उवविसदु व-
अस्सो¹⁶ ।

राजा तथा करोति¹⁷

विदूषकः । हस्तमुदय्य¹⁸ । भो दीसदु पुस्सिमाचन्दो¹⁹ ।

राजा । विलोक्क²⁰ । अहो दोलाहिरूढाए मह वल्लहाए वअणं पुस्सिमा-
चन्दो त्ति णिहिसदि²¹ । सम्यगवलोक्य²² ।

विच्छाअन्तो णअरमणीमण्डलस्साणणाइं
विच्छीलन्तो गअणकुहरं कन्तिजोणहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं
दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ¹ ।

29¹ P जोगा इयसुत्तंगा. ORT omit इअं. —
W अच्चुत्तमा, N उत्तुंग, OR जुग्गा अ-
च्चुत्तुंग, ST तुंग, U omits. — C फ-
लिकमणिवेदिका. P फलिह°, NTU फलि-
अ°, O फडिअ° in the margin cor-
rected to फलिह°, S °फलअ. — U
°वेदो.

29¹⁶ STU omit ता. — CPWNOR इह,
STU रत्थ. — CP महाराओ, NOR
पिअवअस्सो.

29¹⁷ STU तथा कुरुतः.

29¹⁸ T हस्तमुद्दिश्य. — C adds वक्ति.

29¹⁹ C भो वयस्स, S भो भो, T रसी. —
CN दोसदि, STU दोसद. — CW
°इंदो, PNOR °अंदो.

29²⁰ C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29²¹ CW अह, P अज्ज, NO अय, R आय,
S तोय. — CPT दोलाधि°, WNOR

दोलाह°, SU दोलाहिरूढाए कपूरमंजरीए,
T मह कपूरमंजरीए. — C °इंदु, P
°चंदं, W °इंद, N °अंदो. — P ति, N
omits. — C निहिसोयदि, N णिदि-
स्सादि, S णिवेदोअदि, T णिहिसति,
U णिहोसद.

29²² C समस्तमवलोक्य प्रकाशं वक्ति, PNO
समंतादवलोक्य. — P adds प्रकाशं.

30^a U विच्छाणंतो. — W नयणारमणीमंडलसा°,
O °रमणि°, R omits णअर°—अ
दप्पं.

30^b C विच्छालंतो, P वित्थोलंतो, W विच्छा-
लंतो, N पच्छालंतो, U विच्छेलंतो. —
T °कुहलं. — P °जलेणं, N °उलेण.

30^c P पित्थतोणं, STU पेच्छंताणं. — Mss.
°णिहिदं. — T णिहलं कअदप्पं.

30^d SU डोला°. — U °सरस°. — S °तर-
ला. — W दोसदे. — P ण स.

उच्चेहिं चामरेहिं धवलधअवडाडच्चरिल्लावलीहिं

घण्टाहिं विन्दुरिल्लासुरतरुणिविमाण्णुसारं लहन्ती ।

पाआरं लङ्घअन्ती कुणइ रअवसा उस्समन्ती णमन्ती

एन्ती जन्ती अ दोला जणमणहरणं बुडुणुबुडुणेहिं ॥ ३१ ॥

अवि अ' ।

रणन्तमणियोउरं झणझणन्तहारच्छंडं

कणक्कणिअकिङ्किणीमुहलमेहलाडच्चरं ।

विलोलवलआवलीजणिअमञ्जुसिञ्जारवं

ण कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो सुत्तआरो तुमं' । अहं उण वित्तिआरो भविअ वित्थरेण वस्सेमि' ।

31^a P गोपुरेहिं, W गोउरेहिं instead of चामरेहिं. — WO धुअधवलवडा, R कअधवलवडा, S 'धअपहा', T 'पटा', U 'पडा'. — C 'डबरोल्लासलीहिं, SU 'डबरिल्लं चलेहिं, T 'डवरच्छंचलेहिं.

31^b C घट्टरिल्ला, PW विदुरिल्ला, N बिंदुरिल्ला, ST वित्थरिल्ला, U पत्थरिल्ला. — C 'णाणुहारं, P 'णाणुरुवं, N 'णाणुआरे, OR 'णाणुरुअं. — N वहतो.

31^c CPWOR कुणदि, N 'दो. — COR 'वसादुख'. — T omits णमन्ती.

31^d CP तोए दोला सलीलं (C 'ला). W जंतो दोला सलीलं, OR यंतो दोला सलीलं, ST अंतो. — SU डोला. — P जणयामण'. — S 'हरणा'. — C घट्टणच्छट्टणेहिं, P कडुणुक्कडुणेहिं, W बुडुणुबुडुणेहिं, N बुडुणुबुडुणेहिं, OR कसणुक्कसणेहिं, S बडु, T बुडुणुउडुणेहिं. U पुट्टु.

32^a N 'णेपरं. — C रणज्जणंतहारच्छंडं, P र-

णज्जणंतहारत्थणं, R झणंत'. — N 'छंडं, T 'ज्जुहं.

32^b C झणझणिर, P रणज्जणिर, W कणक्कणिद', N क्कणक्कणित', O झणझणिद', R झकलक्कणित'. SU झणझणिद', T झणज्जणिद'. — C 'मुहलमेहडा, WO RU 'मूहर', N 'महर'.

32^c U विलोलमणिआवली. — C 'वणिद', PWNOR 'जणिद'.

32^d STU ण कस्स खु मणोहरं. — CP 'मुहोड', WSTU 'मुहोय'. — P 'हिडो'.

32^e C विट्टु । राजानमाह. — STU भो वअस्स. — P 'कारो, T 'अरो. — W तुवं.

32^f P अम्ह. — CU पुण, P पुख. — P 'कारो, N वित्थरआरो, S पत्ति', T उत्ति', U वत्ति'. — C विट्ठारिय, PS वित्थारिअ, N वित्थारइःसं, TU omit. — P ववमि, N omits, STU वववस्सं.

उवरिट्टिअथणपञ्चारचम्पिअं चलणपङ्कआण जुअं ।
 हक्कारइ व मअणं रणनमणियोउररवेण ॥ ३३ ॥
 हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।
 किलकिलइ व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥
 तारन्दोलणहेलासरनसरिअच्छलेण से हारो ।
 विक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥
 संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइँ ।
 हक्कारिऊण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33^a C राजाह, W राजा. — C 'टटिटत्थया-
 भारचंपियं, P 'वंपियं, N 'त्थयाप्यभारंपी-
 दिअं, R 'रविअं, S 'यणहारंणमंतमज्झाय,
 T 'यणभाराणमंतमज्झाय, U 'यणहारो-
 णमंतमज्झाय. — P चलणं, N चरणं,
 OR 'पंकजजुअं से, STU चरणकमलजुअं.

33^b CW चिट्ठकः. — CPO पुक्कारइ, W पुक्का-
 रय, N हक्कारइ, R फक्कारइ, S हक्कारिइ. T
 हक्कारिच्छइ, U हंकारेइ. — T विअ, U
 व. — N रत्तमणि. — P 'योउरमि-
 सेणं, O 'मिसेण, R 'णिसेण. STU 'यो-
 उरारावं.

34^a CW राजा, N अणं च, S अणं च वअंस,
 T अणं च, U अणं च before the
 verse. — C हिंदोलणलोलालापण्ड, P
 अंडोलणलोलचलणालंपण्ड, WOR हिंदोलण-
 लोलालणालंपण्डं, N हिंदोलणलोलारंभल-
 पण्डं, S 'लोलण मुहलं, U 'मुहरं. — C
 चक्कवटुलं. PWOR चक्कचक्कलं, N चक्कारं,
 T 'चक्कसरिसं, U 'चक्कचलं.

34^b C चिट्ठ कलकलइ, W 'किलिइ, S किलि-
 किलिइ, U 'लए. — P त्य, S ए. —
 S सरिसं corrected to सरिसरिसं. —

P 'रावणं, W कंचमणि, N मणिकंच-
 यकिंकिणी, O कंचोमणि, S कलकंचो,
 T चलकचो.

35^a CW राजा, T भवि अ before the verse.
 — NORT दोलंदोलण. — P 'न्यलेण,
 W 'पसरियसरियाणिहेण, N 'सरिआछलेण,
 S 'वसरंतसणच्छलेण, T 'पसरतसरकलेण,
 U 'वसरंतसरच्छलेण. — C द्वारा, WOR
 हारो से.

35^b CW चिट्ठकः. — P विक्क्रेइ, W वि-
 क्खरइ, N विक्किइ, OR विक्किइ, S
 विकोरइ, TU विकरइ. — CNORT छ,
 S अह, U विअ. — P कुसुमाओइं,
 W कुसुमाउटं, N कुसुमाजुइं, T उ-
 माउहं. — U 'वरवइणो. — P कि-
 त्तियवल्लीओ, OR कित्तिवोआइँ.

36^a C राजा. — W सम्मुपवयं. — N 'प-
 लल्लिअ, U 'पवणोल्लोतिअ. — C 'व-
 रिल्लदरिसावियाइं, SU 'दलदंसिआइ (U
 'दाइ), T 'वरिवल्लदरदाविआइ. — SU
 अंगाइ.

36^b CW चिट्ठकः. — C हक्कारिइय, W ह-
 क्कारिउ छ, N हक्कारिणुय, T भक्कारिअ

ताडङ्गजुअं गण्डेसु बहलघुसिणेषु घडणलीलाहिं ।
 देइ व दोलन्दोलणरेहाओ गणणकोडुण ॥ ३७ ॥
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व ।
 पुट्टीअ वेणिदराओ वम्महचम्मट्टिआअन्तो ॥ ३९ ॥
 इअ एआइ विलासुज्जलाइँ दोलापवञ्चचरिआइं ।
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि-
 यन्ति, U णिवेसिअन्तीय.

37^a C ततो राजा, W राजा. — STU ता-
 ङ्ग. — TU 'जुअलं. — T गंडसु. —
 CPS बहल. CSTU 'घुसुणेषु. N
 'घुसुणलीलाहि.

37^b C विट्ठ. । दिह, NT देहं. — CNORT
 छ. — SU होलं. — C 'लेहाउ, T
 'लेहा, U 'लेहाओ. — CN गणण, W
 गणण, STU गणण. — C 'कुदेण, PN
 'कोदेण, O 'कोदेण, R 'को-य, ST
 'कोडम्मि, U 'कुट्टम्मि.

38^a CW राजा. — PWNOR णअणाइ. —
 C पसरिसरिकाइ, PWNOR 'साइ, N प-
 साइ, SU पसरि, T 'भरिच्छाइ. — P
 omits झत्ति. — CPWNOR फुल्लाइ, T
 फुला. — C कोदुहिल्लेण, WOR कोदु.

38^b CW विट्ठकः. — CP उप्पन्ति, W अ-
 प्पन्ति, N उप्पन्ति, STU उप्पन्ति. —
 CPWNOR छ, ST विअ, U पिअ. —
 C कुलदल, PW 'मिलिमुहे, N 'मुहं,
 STU कुवलअसिलीमुहाणं अयांगस्स.

39^a CW राजा. — SU होला. — P वि-
 त्येउ, N 'रसविच्छेओ. — CPN कधिं,
 R कधं. — ORT वि. — CPNOR
 होउ, W होहइ, S होदु, TU होइ. —
 C झत्ति, P इति, NORS इति. — C
 पयइइ, N पदइ, T पहरइ, U पवइ.

39^b CW विट्ठकः. — C पुट्ठीइ, P पिट्ठाइ,
 W पिट्ठिमि. N पुट्ठीअ, OR पुट्ठिमि, SU
 पुट्ठीय, T पुट्ठे वेणी. — NO मम्मह,
 R मम्मट्ठिआअन्तो, N 'चम्मेट्ठि, T 'च-
 म्मलटि, U 'चमंटि.

40^a CW राजा. — N omits इअ; S इइ.
 — C बाइ, P मया, W एसाइ, N ए-
 आइ, S एभाय, TU एदाय. — O वि-
 लासो. — C 'लाइ, STU 'लाइ.
 SU होला. N 'प्यंच, OR 'प्यंच,
 T 'पंच. STU 'चरिदाइ.

40^b CW विट्ठकः. — STU कस्स खु ण, U
 कस्स वा खु ण. — CPN लिहेइ. —
 CPNSTU omit व; R छ. — W
 णिउणं. — T कंदपचित्तारो.

राजा । सविषादम्¹ । कथं ओदिखा कप्पूरमञ्जरी रिता दोला रितां मञ्ज
चित्तं रिताइं दंसणसुअजणणअणाइं² ।

विदूषकः । ता विज्जुल्लहाइदं खणदिट्ठणट्ठाए ताए³ ।

राजा । मा एवं भण⁴ । हरिअन्दपुरी विअ दिट्ठा पणट्ठा अ⁵ । स्मतिनाटितकेन⁶ ।

मञ्जिटी ओट्टुमुहा णवघडणसुवसुज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवलमजइणी कुन्तला कज्जलाहा ।

इत्थं वखाण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुसलकखो विभाइ॥४१॥

40³ CPWSU omit कथं; T कहि. — CP
ORT अवइखा, W अवयणा, N अव-
तिणा, S ओइखा अ, U ओइखा. —
After कप्प P adds दोलाहिंतो, W
adds दोलाउ. — SU डोला. — W
रितं च, OR रितं अ. — C मउ, O
मज्ज. — SU रिताइ. — C दंसयसयज-
णस नयणाइं, P दंसणुच्छुयं, WN दंस-
णुसुअं, OR दंसणसुआइं मञ्ज (O म-
ज्ज) णअणाइं (O इ), SU णअणाइ,
T दंसणसुअं.

40³ P omits विदू. — ORU omit ता. —
C विज्जुल्लेहाइयं, P विज्जुलेहि व्व इयं.
W विज्जुलेहा इव, N विज्जुलेहाविषअ,
OR विज्जुल्लेह व्व इअं. — P खणदि-
ट्ठविहा, W णट्ठा, N कखणं दिट्ठा णट्ठा
अ, OR खणदिट्ठा तक्खणे णट्ठा, T ख-
णदिट्ठाए. — CT तोए, PWNOR omit;
SU एदीए.

40⁴ P वयस मा. — NORSTU एव्वं.

40⁵ P वयस हरिचंदउरी, W हरयंदपुव्वरि,
OR पुंरि, SU उरि, T पुरइ. —

WORSTU व्व. — C दिट्ठा ण पुण
णट्ठा य, SU खणदिट्ठा पणट्ठा अ.

40⁶ C स्म भूयो प्याह राजा.

41^a N मंजिटा. — P °घडय°, W °घडिय°. —
SU अंगअट्ठी, T °जट्ठी.

41^b WOR वालिंदु°. — N °लेहालवलम°. —
W °जयणा, NSTU °जणणा, OR
°जिणणा. — N क्तला, TU कंदला. —
CPW °लाभा.

41^c OR इव्वं. — N वखाणं. — C विहरइं,
W वियरइ. — N °हरिणा°. — CP
°लच्छोइ, W °लत्थोइ, STU °लच्छोए.
— C जोए, S तोए, U एसो.

41^d CW जोइ, P जोय, N दोह, ORTU
जाद, S जाअ. — CPNORSTU दप्पो.
— C जइजणजइणो, P जयिजणजणो,
W जगजण°, N जणमणदलणे, OR जु-
अजणजिणणे, STU तिहुवणविजई (T
णिहुअण°, U तिभु°). — C फुल्ललकखो,
W वद्धलकव, N वद्ध°, OR °लकव. —
C विहादि, P विठादि, W दुयदि, N °दि,
OR व्व ठाइ, S इहाइ, U विहाइ.

चिद्वृषकः । एदं तं मरगदपुञ्जं¹ । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं² । संझा वि संणिहिदा वट्टदि³ ।

तथा कुरुतः

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमज्झएहवेलं
अणुहरदि⁴ ।

चिद्वृषकः । ता लच्छीसहअरो खणं चिट्ठु देवो जाव अहं सिसिरो-
वआरसामग्गिं संपादेमि⁵ । इति नाट्येन निष्क्रम्य पुरो ऽ वलोक्य⁶ । किं उण ए-
सा विअक्खणा इदो णिअडिआ आअच्छदि⁷ ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं⁸ । स्मृत्या मदनाकृतमभिनीय¹⁰ ।

41¹ P एयं. — SU omit तं. — CPWNO | 41⁶ C ताव. — T °सहसरो. — P एगउ
RSU मरगअ°.

41² CPN ता इह, WORTU इह, S जह.
— P उपविसिय पि प्रियवि°, S उवसिअ
वअस्सो; T omits पिअ°; U वअस्सो. —
N °वाडेद, S °वालेउ, U °पालेदु. — CU 41⁷ C परिःक्रम्य, P परि° निःक्रम्य, WOR प-
रिक्कम्य. — C विलोक्य वक्ति चिद्वृषकः,
N omits. — STU omit अहं. — W
सिसिरोवयय°, OR °रोपआर°. CPW
संपाडेमि.

41³ W °हिदा ज्जेव, SU °हिदा एव्व. —
STU वट्टइ.

41⁴ C ततो राजा तथा कुरुते, P तथा कुरुते
राजा, W तथा कुरुते, N उभो तथा कु°.

41⁵ CPN omit राजा; W राजा स्मरणमभि-
नीय. — C अयिसिसिर, PSU अइसि-
सिरा, W अइसिसि, NOR अइसिसिरं,
T सिसिरा. — WNOR पि. — CP 41⁸ CPNOR पुण. — STU omit गमा. —
STU इदो एव्व. — CP नियडो, N
निअल्लि. SU विइखंतो, T विअखअंति.
CW आगळदि, SU आअच्छइ, T आआ-
छइदो.

41⁹ P संणिट्ठिदो यं, N °हिदो अ. — CPW
OR संकेअ°, N संझाकालो अ. — CPN
कहिदो, S कहीओ, TU सहीहिं कहिदो.
— CWNOR मंतोहिं, P मंतोहि, R वं-
टोहिं. S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि गाम तहेव्व भवे.

41¹⁰ C omits स्म°; P तां स्म°. — C मदना-
तद्रुतमभिनीय कप्पूरमजरास्थरूपमाश्रत्याह

41¹¹ P संणिट्ठिदो यं, N °हिदो अ. — CPW
OR संकेअ°, N संझाकालो अ. — CPN
कहिदो, S कहीओ, TU सहीहिं कहिदो.
— CWNOR मंतोहिं, P मंतोहि, R वं-
टोहिं. S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि गाम तहेव्व भवे.

41¹² C omits स्म°; P तां स्म°. — C मदना-
तद्रुतमभिनीय कप्पूरमजरास्थरूपमाश्रत्याह

41¹³ P संणिट्ठिदो यं, N °हिदो अ. — CPW
OR संकेअ°, N संझाकालो अ. — CPN
कहिदो, S कहीओ, TU सहीहिं कहिदो.
— CWNOR मंतोहिं, P मंतोहि, R वं-
टोहिं. S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि गाम तहेव्व भवे.

41¹⁴ C omits स्म°; P तां स्म°. — C मदना-
तद्रुतमभिनीय कप्पूरमजरास्थरूपमाश्रत्याह

41¹⁵ P संणिट्ठिदो यं, N °हिदो अ. — CPW
OR संकेअ°, N संझाकालो अ. — CPN
कहिदो, S कहीओ, TU सहीहिं कहिदो.
— CWNOR मंतोहिं, P मंतोहि, R वं-
टोहिं. S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि गाम तहेव्व भवे.

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।

अहह एवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥

विदूषकः । सम्यगवलोक्य^१ । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा
आअदा^२ ।

ततः प्रविशति गृहीतशिशिरोपचारसामग्रीं विचक्षणा^३
विचक्षणा । परिक्रम्य^४ । अहो पिअसहीए विरहदाहज्जरो^५ ।

विदूषकः । उपसृत्य^६ । भोदि किं एदं^७ ।

विचक्षणा । सिसिरोवआरसामग्गी^८ ।

विदूषकः । कस्स किदे^९ ।

विचक्षणा । पिअसहीए किदे^{१०} ।

विदूषकः । ता मह वि अङ्गं देहि^{११} ।

विचक्षणा । किं णिमित्तं^{१२} ।

विदूषकः । महाराअस्स किदे^{१३} ।

राजा, PN मदनाकृतिमभिनीय. — T
adds भवि णाम तद्वा ह वै.

42^a U *भर*. — Mss. *चरणा. — T omits
वि. — NT omit हु; SU भ. — N
कुचलयाभया. — C *मियंकवणा. — S च.
TU भ.

42^b STU omit अहह. — STU अहियावचं-
अभंगो (U अभिं S *भंगं). — T तभ. —
T omits वि. — CP य, N क्व, STU
omit. — SU तवेइ ति, T तवेइ ति.
— ORTU अच्छरिअं, S अच्छेरं.

42¹ C विलोक्य, P सम्यगवलोक्याय, WOR
सम्यगवलोक्य.

42³ C कथं, P अयि, NOR भय, SU omit.
— NSU विअं वि. — S *रोअभार*.
— W *सामगि*, OR omit *सामगी*.
— P *सहिदहत्या, OR *गहिदहत्या. —

CW omit आभदा; PN विअ, T भ-
भदा.

42³ C विच* शिशिरोपचारयुक्ता, PN शिशिरो-
पचारसामग्रीसहिता, S शिशिरोपचारसामग्री-
करा, TU यथोद्दिष्टा. — OU add च.

42⁴ C परिक्रम्याह विचक्षणा, NOR omit वि-
चक्षणा.

42⁵ P *सही. — C महंतो दाह*, P महंतो
वि*, N महंतो क्व वि*. — ORS
दाह, T विरहज्जरो.

42⁶ C adds तामाह.

42⁷ P भो, W भादो, OR विअक्खणे, STU
भो विअक्खणे. — N किमिदं.

42^{9, 10, 13} CPWNOR कदे. — U omits 42¹⁰.

42¹¹ P महं, W मन्तं, OR मम. — CPW
पि. — P भट्टं, S भट्टं. T हत्थे दिदि.

42¹² C कस्स कदे.

विचक्षणा । किं उण कारणं¹⁴ ।

विदूषकः । कप्पूरमञ्जरीए वि किं¹⁵ ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं¹⁶ ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं¹⁷ ।

इत्युभो हसतः¹⁸

विचक्षणा । ता कहिं महाराओ¹⁹ ।

विदूषकः । तुह वअणेण मरगदपुञ्जे²⁰ ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि²¹ ।

विदूषकः । तां परिष्वज्य²² । तहिं गच्छ जदो णाअच्छसि²³ । इति विपति²⁴ । तां प्रति²⁵ । ता कीस दुवारुहेसे भविदव्वं²⁶ ।

42¹⁴ C omits उण; PWNOR पुण. — NST 42²¹ W *रायण. — U omits सह — Mss. कालण. — POR add तस्स.

42¹⁵ P *ञरी. — CN omit वि. — S किं कप्पू*, TU किं उण कप्पू*. — N adds कलणं.

42¹⁶ T तुमं कि. — W याणसि. N आणासि, T भणासि कप्पूरमंजरि महाराअस्स. — C दंसणं तोए, T दंसणं ति.

42¹⁷ W उ तुवं, O तुवं. — OR वि. STU omit. — C न जानासि किं, TU किं उण य. — W जाणासि, NSU आणासि. — T महाराअ, U कप्पू* महा*. — O दंसणे. — C adds कारणं.

42¹⁸ CPWN इत्युभे. — P परस्परं ह*, N हसतेति ह*.

42²⁰ SU तुज्ज. — Mss. मरगअ*. — C *पुजे — PWOR add चिट्ठदि.

मरगअ*. — C *दुवारदेसे, P *दुवारोहेसे, W *दुआरे. N *दुआरोदेसे. T *दुवारं. — C चिट्ठवव्वं, N चिट्ठ इणं. — T अं. — CPT उभअ*, O उअ*, SU उभ-आणं दं*. — T तिलजलंजली. — P दि, STU दिज्जदि.

42²² C तामालिंघोपसत्वाह, P तामुपसत्त्य शि-शिरोपचारसामगोमाढाय, WOR तामुपस-त्य, N तामहत्त्य.

42²³ CP जहिं पुण, NSTU जहिं. — CP नागळसि, W णागळदि, STU णाङ्गआ चिट्ठ. — OR add हे सिसिरोवआर-सामगि.

42^{24, 26} CU omit. — P विदू* तां प्रति.

42²⁶ N किस. STU केण. — CP दुवारदेसे, N दुआरदेसे, S दुवारहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण²⁷ ।

विदूषकः । कीदिसो आदेसो²⁸ ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा²⁹ ।

विदूषकः । के के³⁰ ।

विचक्षणा । कुरवअतिलअअसोआ³¹ ।

विदूषकः । ता किं तेहिं³² ।

विचक्षणा । भणिदा सा देवीए जधा³³ ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि¹ ।

विदूषकः । ता मरगदप्पञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हेसेण, U दुयारदेसेण. — CP भोंदछं, 42²⁷ NO omit. P भणिया. — T देवीए
N होछं, SU omit. कपूरमंजरी. — WR omit जधा; SU

42²⁷ N omits. — OR add कपूरमंजरी भा-
गमिस्सदि (R भाअस्सदि).

जह, T जहा.

42²⁸ N omits. — CPW किं तोए, OR किं
ति तोए, SU कीरिसो, T किरिसो.

43^a N विचक्षणा before the verse. — O
omits 43. — CPW कुर. — C ल-
यआसोया, R तिलअसोआ, STU तिल-
नआसोआ. — N लिंगणदंसणचलणह-
णसहा, RT दंसणचलण. — STU
हदा.

42²⁹ N omits तहिं. — C बालतरु, PSU
तरु, W बालतरु, N बालतरुआ, T
बालतरुओ, U बाल. — C तिखि, N
तोयोओ, U तिखो. — T आरोचिदा, U
पिदा.

43^b C वियासंति. — CWN सुंदरीणं. —
W omits ता. — C दोहलअं. — 43
is not reckoned as verse in C.

42³⁰ NOR को को, ST ते के, U दे के.

42³¹ N omits. — P कुरवय. W कुर. —
C लयआसोया, STU लआसोआ.

43¹ P Sanskrit only. — O omits एणिहं.
— C सा तं, T omits तं. — CPW
OR संपाड, S संपादइस्सदि. — N
adds ति.

42³² N omits. — T ता किं. — S देहिं,
T ते.

रिदं ठाविअ एदं पच्चक्खं करिस्सं² । तथा नाटयति³ । राजानं प्रति⁴ । भो भो
उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं⁵

राजा तथा करोति⁶

ततः प्रविशति विशेषभूषिता कपरमञ्जरी

कर्पूरमञ्जरी । कहिं उण विअक्खणा⁸ ।

विचक्षणा । तामनुसृत्य⁹ । सहि करीअदु देवीए समादिट्ठुं¹⁰ ।

राजा । वअस्स किं उण तं¹¹ ।

विदूषकः । तमालविडवन्नरिदो जाण¹² ।

विचक्षणा । एसो कुरवअतरु¹³ ।

कर्पूरमञ्जरी तमालिङ्गति¹⁴

43² CPWNORSU मरगभ°. — S °पुंजाहि- 43⁹ C तामनुसृत्याह, PWOR तामुपसृत्य.

दो, T °पुंजिआहिदो, U °पुंजाहितो. —

C °वयस्सो. — N आणोअ. — C °वि-

डवंतरट्ठिदं, P °वंतरट्ठिदो, N °विलवंत-

रिदं, ORU °वंतरिअं, S °विडपतरिअ-

ट्ठिअं, T °वंतरिट्ठिअं. — CPWNO

ठविअ, R घविअ, STU करिअ. — W

omits एदं. — P पच्चक्खं च, STU

°क्खो. — COR करइस्सं, W करेइस्सं.

S कारइस्सं, U काइस्सं.

43¹⁰ C omits सहि. — CPOR कोरदु, WS

कोरउ, T किरइ, U किरउ. — C छं

दे°. P तं जं देविए, WS देवी, OR

देईए. — C समादिट्ठि.

43¹¹ C राजा विदू° माह. — CPWN पुण.

— T किं उण त वअस्स.

43³ C विदू° तथा. — CPW नाटयित्वा.

43⁴ C राजानमाह.

43⁵ CO भो once only, STU omit. —

STU उट्ठेहि २. — WOR संपेक्ख, S

वक्खणाआ, U वक्ख. — P °चंदलिहियं.

S द्विअअसमुद्दचंदलेहा.

43⁷ C ततो विशति. — ST सविशेष°. —

POR°भूषितांगी, W °भूतांगी.

43⁸ C कर्पू° माह. — T कहं. — CWN पुण.

P पि पुण.

43¹² N तलंमाल°. — C °तरितो, OT °तरि-

भो, R °तरो, S °तरिट्ठिभो; W adds

भविअ, S adds णिल्लङ्को, T adds

भवोअ णिल्लक्खो भविअ, U adds णिल्ल-

ङ्को. — N जायंनु, SU जायाहि, T

जाणेहि. — OR add राजा तथा क-

रोति.

43¹³ C विच° तामाह । सहि एसो, P एस सो,

WNORS एस, U omits; T एसो after

क°. — P करुवय°.

राजा ।

शिवकुरवअवच्छो कुम्भयोरत्थणीए
रहसविरइएणं शिम्भरालिङ्गणेणं ।

तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए

जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं^१ । जेण^१ ।

बालो वि कुरवअतरू तरूणीअ गाढमुवगूढो ।

सहस त्ति कुसुमणिअरं मअणसरे विअ समुग्गिरइ ॥ ४५ ॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो^१ ।

विचक्षणा । अअं तिलअद्दुमो^१ ।

कपूरमञ्जरी चिरं तिर्यगवलोकयति^१

44^a CPWNOB विचक्षणा. — C *वत्थो, P *कुम्भयवच्छो, WNOB *रुक्खो, STU *लट्ठो,

44^b SU रभस*. — CPW *देणं, N *देण. — NSU *सिंणयेण, T *सिंणय.

44^c W कुसुम*. — PST *समिद्धं, O *स-मद्धि. — CPWNOB संभिदो, ST लं-भिआ.

44^d C भमण*, U सहल*. — N *कुलुणं. — COR तत्थ, N तत्त. — S जाता, U कत्था. — N पउत्ता, O पडत्ता, R omits; ST समत्था.

44¹ P भो भो पेक्ख पेक्ख, W भो भो पिक्ख, N भो पेक्ख २, OR पेक्ख भो. STU भो वअस्स पेक्ख २. — CNOR महिंद*, S इदं वम्महम्महिंद*, TU इदं (1' एव) वम्महम्मिंद*.

45^a P कुम्भयं, RT कुरवतड. — Mas. तह-

णीए (W तरौए). — WN गाढमव*, S *ऊढो, T *उढो.

45^b N *वृत्ति, STU सहसा. — NSTU omit त्ति. — C पंफुल्लिदो, P पुफुल्लिदो, N पफुल्लिदो, S फुल्लिओ, TU पुफिओ instead of कुसुम*—समुग्गिरइ. — OR फुल्लणिअरं मअणसरं.

45¹ CN इदिसो, S एआरिसो, TU ईरिसो. — P य्येव, O उजेव, R उजेव्व, SU एव्व, T जव्व. — POR दोहलअस्स, N दोह-अलअस्स. — CP प्यभावो, OR प्य-हाओ.

45² C सहि एसो, PN अह एस, OR अह एसो.

45³ C ततः कपू* तर्जयति चिरमवलोकयति च तं, P कपू* चित्तं तर्जयति अवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्जयन्त्यवलो-कयति.

राजा ।

तिक्खाणं तरलाणं कज्जलकलासंवट्ठिआणं पि से
पासे पच्चसरं सिलीमुहधरं णिच्चं कुणन्ताणं अ ।
खेत्ताणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं
तं सो मञ्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ वट्ठिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही^१ ।

कर्पूरमञ्जरी चरणताडनं नाटयति^२

राजा ।

असोअतरुताडणं रणिअखेउरेणंहिणा
कअं च मअलज्झणच्छविमुहीअ हेलुल्लसं ।
सिहासु सअलासु वि त्थवअमण्डणाडसरं
ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं खणं ॥ ४७ ॥

46^a C omits राजा. — Mss. तरलाण. — C

°संवट्ठिदाणं, P °संसग्गिदाणं, WNOR

°संवग्गिदाणं, S °संवट्ठिदाणं, TU °सं-
ग्गिदाणं. — ST वि, N ज.

46^b N °सुरं, T °रसं. — P °मुहधो. — C

भिच्चं. — Mss. °ताण. — OR व, T वं.

46^c PO °वुमे. — CWNOR णिवडिदा, P

णिवणिदा, SU णिवडिआ. — N धाडी,

STU घालो. — CPW मयङ्कोइ, N

मअङ्कोण, OR मिभ°, STU मिभ-

ङ्कोए.

46^d C °दंतुररसो, N °दंतुर°. — CPWNOR

रोमंछिदो. — CPO व्व ट्ठिदो, W वट्ठि-

दि, N वट्ठिदि, STU वट्ठइ.

46^e C विच° तां पुनराह । छट्ठि एसो, W एसे,

N एस, S एसे पंचसरं । एसो. — CNSTU

omit वि. — C भसोयतक, U °घा-

भवो.

46³ C करताडनं, WOR चरणेन ताडयति.

47^a CWNOR विचक्षणा. — CN रणित°,

PWORSU रणित°. — P °नेणंहिणा,

NSTU °खेउरेणंहिणा.

47^b CWNOR कदं, PSTU कितं. — RS

TU मिभ°. — CWOR °मुहोइ, P

STU °मुहोए, N °कतिमुहोण. — S

लोलुसं, U लोलुज्जलं.

47^c ST सभलामु भ. — C छविमंडलाडंवरं,

W छवय°, N छरिभ°, SU त्थवभ°, T

थवक°.

47^d CPNOSU ठिदं, W दिदं, R टिकनं, T

टिदं. — C गणयंगणं, NOR गभयंगणं,

STU सभलंगणा. — C °णिरिस्सणिज्जं,

W °णिरक्ख°, N °निरक्खणांतक्खणांतक्खणां,

P खणो, STU खणा.

विदूषकः । भो वअस्स जं. सअं ए किदं दोहलदाणं देवीए जाणासि
किं एत्थ कारणं¹ ।

राजा । एां तुमं जाणासि² ।

विदूषकः । भणामि जइ देवो ए कुप्पदि³ ।

राजा । को एत्थ रोसावसरो⁴ । भण उम्मुहिदजीहो⁵ ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्दरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

राजा । मुणिदो दे अहिप्पाओ¹ । किं उए किं पि भणामो² ।

बालाउ होन्ति कोऊहलेण एमेअ चवलचित्ताओ ।

दरलसिअथणीसु पुणो णिवसइ मअरइअरहस्सं ॥ ४९ ॥

47¹ W वस्स. — C सयं जं तं संपदं, P जं
य संपदं सयं, OR सअं जं य संपदं. —
CPWNO कदं, R कअं. — P दोहल*,
NOR दोहलअ*, U दोहलं दाणिं. —
P देवी, N एवीए. — COR जाणासि
एत्थ किं कारणं, P एत्थ जाणासि किं
कारणं, W एत्थ जाण किं कारणं, N
एत्थ किं कालणं जाणेसि, SU जाणासि
किं एत्थ कालणं (S कालत्ति), T किं एत्थ
जाणासि कालणं.

47² CWNOR omit यं, P न. — CW
तुवं, N तुअं, OR तुअं, T तुमं य, U
तुमं यं. — CWNOR जाण.

47³ U भणाइ. — WNU जदि, R जद. —
C कुप्पति, STU कुप्पइ.

47⁴ ORT एत्थ को. — C रोसावरो, W
सरो, SU कोसावसरो.

47⁵ ST तं भण, U ता भण. — CP उम्मु-
हिया जोहा, W उम्मुहिदा*, N उच्चुदजी-
हाइ, STU उम्मुहिअ जीहं.

48^a S omits विदूषकः. — R इह जद, T
जइ जयि. — N कामिणं, T कामिणीयं.
— CPWU वाण, ORST अवअभाण.

48^b W देवइ, SU देवदे, T देवते. — S
ल्ल. — CPR विभसइ, WN णिवसइ,
O विभसइ. — T omits हु; SU अ.
— CPW तारुणयं तीए.

48¹ C जाणिदो, PNORT मुणिदो, S मुणि-
ओ. — P omits दे. — CPWST
अभि.

48² CPWN पुण, S किं हु किं वि, T उय य
किं वि. — N omits यि. — COR
भणामि.

49^a S होति एयमेअ, T होति मेव, U होति
एमेअ. — N कोऊहलेण, SU कोऊहल्लेण.
— C एयमेव, W एमेव, N अमेअ, O
यमअ, R यमअ, STU see above. —
W चलणचित्ताउ, STU तरल*.

49^b C दरइहिय*, P दरइहिय*, W दरल-
सियठणीउ, N दरमोमीअत्थणीयं, O दर-

विदूषकः । तरुणो वि रूवेहारहस्सेण फुल्लन्ति¹ । ए उण रदिरहस्सं जाणन्ति² ।

नेपथ्ये³

वेतालिकः । सुहसंझा भोदु देवस्स⁴ ।

लोआणं लोअणेहिं सह कमलवणं अञ्चणिहं कुणन्तो .

मुच्चन्तो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिटारत्तमुत्तच्छविकिरणचओ चक्कवाएक्कमित्तो

जाओ अत्थाचलत्थो उवह दिणमणी पिक्कणारिक्कपिक्को ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि¹ ।

विदूषकः । संकेदकालो कधिदो सहीहिं² ।

उल्लसिअत्थणीसु, R दार उण रदिरहस्सं
जानन्ति ल्लसिअत्थणीसु, STU दरगलिअं.
— W पुण. — C विपसह, W धरन्ति,
S विअहह. — C 'ज्ज', N मअलद्धअ,
R मअरद्धर. — S 'विहस्सं.

49¹ U omits. — C विदू. वक्ति, S omits
विदू. — W ताळ्यो, R तळओ, T
तळणा. — C omits वि. — OR रु-
अरेहारसेण, S 'रहस्से, T 'रेहरहस्से. —
OR विअसंति.

49² U omits. — C पुणो. — CWORS
रह, P रह, T रयि. — Instead of
49^{1,2} N has only त्यथ जाणन्ति.

49⁴ C वेता. प्राह. — C 'संज्जा, P 'संजा,
OR सुत्ता, S सुत्ताअ संझा, T सुत्तं सञ्जा,
U सुसंझा. — S omits भोदु; T देउ,
U होदु. — N देअस्स.

50¹ C सोचयेहिं, O 'हि. — N 'वयो. —
STU कद्धणिहं. — OR करंतो.

50^b W मुच्चन्तो. — OR तिक्कभावं. — P
सुह, W सहि, N सुर. — P सहसं,
W सहसिं, SU सरभसं. — P कामि-
णी, R माणिणी.

50^c N 'मुत्तच्छ'. — O 'वओ, S 'वओ.
— WORSTU 'वाअक्क. — STU
'मित्तं.

50^d Mss. जादो. — C अत्थावलंको, P 'त्थो,
SU अत्थाअल, T हत्थाअल. — P
उअह, U वट्टदि. — CPWNSTU पक्क.
— NSU 'चारंग, OR 'चारअ.

50¹ C राजाह, P omits राजा; N राजा ओ
वअस्स. — C संणिहिदा संज्जा. — SU
वट्टह.

50² CWOR संकेअ, N संझाकालो. — CN
SU कधिदो, P कहिंदो दो, T ते कहि-
दो; SU add मे. — CP मंतोहिं, W
NOR मंतोहिं. — PW add पि, SU
add ता कधं विअ, T adds ता.

कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव' । विआलो संवुत्तो' ।
विचक्षणा । एवं करीअदु' ।

इति परिक्रम्य निष्क्रान्ताः सर्वे^६ ।
द्वितीयं जवनिकान्तरम्^७ ।

50^३ C कर्पूरं यत्ति. — T अणुगमिस्सामि.

50^४ N विकलो, R विआले, S पओसआलो,

T पदोसकालो, U पओसकालो. — WU

संपत्तो, T पत्तो. — N adds वट्ठदि.

50^५ C विचक्षणा प्राह । सहि एवं, SU एवं.

— CPWO कोरदु, R कोर.

50^६ T omits परिक्रम्य.

50^७ PWSTU जवनिकांतरं.

ततः प्रविशति राजा विदूषकश्च¹

राजा । तामनुसंधाय² ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिहीअं किं
ओल्लोल्लाइ वि कच्चणेण गणणा का णाम जच्चेण वि ।
लावणस्स णवुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो
पच्चग्गेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥
अवि अ' ।

मरगअमणिगुत्था हारलट्ठि व तारा
भमरकवलिअन्ता मालईमालिअ व ।
रहसवलिअकण्ठं तीअ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1^a PWNOR किज्जदु, S किंचद, T किज्ज
पभस्स, U किज्जद. — PW हलिहीद,
N हरिहाद, OR हलिहाभ, S 'हीय,
T हलंहीय, U हलंतीय.

1^b P भल्लोल्लाभ, N उल्लल्लेय, OR उत्तलेयं,
STU 'ल्लेय भ. — W गणणा य का.
— O जज्जेय. — N किं.

1^c N भलाभंणःस, U लाभयस्स. — P णवु-
गादेदु, W णाउणदिदुमहुयरायस्सं, N
णवोणदेदु, OR णवोदिदेदु, SU समु-
णादिदुकिरण, T सयुतादेदुकिरणकाभस.
— W तिस्स.

1^d PORT 'हि, W पच्चुगेहि, N पच्चंगेहि. —

T वेकसरस्स, U केदभस्स. — P कुसुमुक्क-
रेहि, WR 'हि, N 'मक्कुरेहि, OU 'मक्कुरेहि,
T कुसुमेक्केरिहि. — N कालयां, S कज्जद,
TU कारिभं.

2^a POR 'मणियुंजा, WN 'गुच्छा, T 'गुटा. —
NSU 'लट्ठी. — SU व.

2^b STU भसल. — R 'कवल्लिभंतः, S 'क-
वल्लभंता. — T मालदी. — P 'मालियय,
N 'मलई, T 'मलिय.

2^c SU रभस. — N 'वलीभ. — PWNOR
'कंटी. — PW तोद, NSU तोय, T
तीभा.

2^d PWN पदट्ठा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
कुराअन्तो चिट्ठसि¹ ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि² ।

विदूषकः । ता कधेदु पिअवअस्सो³ ।

राजा ।

जाणे पङ्कुरुहाणणा सिविणए मं केलिसेज्जागअं
कन्दोट्टेण तडत्ति ताडिउमणा हत्थन्तरे संठिआ ।

ता कोट्टेण मए वि झत्ति धरिआ ढिल्ले वरिल्लच्चले

तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम⁴ । भोदु एवं दाव⁵ । प्रकाशम⁶ । भो वअस्स अज्ज मए
वि सिविणअं दिट्ठं⁴ ।

राजा । सप्रत्याशम⁵ । ता कधीअदु कीदिसं तं सिविणअं⁶ ।

2¹ P पियवयस्स. — STU भज्ज किं. — P तु. W तुवं, N तुमं पि, OR तुअं. — N भज्जाए जिदो, SU भज्जिदो, T भं-जिदो; PO add यद्, W पिद्, R पद्. — P व, WOR व्. — POR किं पि once only, S किं वि once only, TU omit. — PN कुरुकुरुअन्तो, STU कुरुकुराअन्तो.

2² N भो वअस्स omits सिविणअं—पङ्कुरुहा-णणा 3^a. — W पियं सविणयं, R सि-विणअं, STU सिविणए. — P माण-समाणुसंधेहि, W तमनुसंधामि, STU मा-णसिं अणु.

2³ W inserts कोदिसं तं before ता, S omits ता. — P कधिदु, R कधे, STU कधेदु.

3^a W सुविणये. — NT 'सज्जा'. — PW NOR 'गदं.

3^b NU कन्दोट्टेण. — PORT तडत्ति, N झ-टित्त. — Mss. ताडिदु. — N हत्थं-तरे. — Mss. संठिदा.

3^c P कोचेण, N केवेण, O कोडेण, R केडेण, T कोठेण मये. — PNOR धरिदा, W गहिदा. — PWNOR ढिल्लं. — OR वरिल्लंचलं, N वरिल्लंचले.

3^d W मत्तूण. — P गदा द्, WOR गदं. — P तिय, W तोद्, NSTU तोए. — P WNOR णट्ठा अ. — W वि मे, O एमो.

3^e STU होदु. — ORSTU एव्वं.

3^f T omits वअस्स. — WSU omit वि. — P सिवयणां, W सुविणयं, N सिविणअं, OR सिविणं.

3^g P सप्रत्यासचं साभिलाखं, W सप्रकाशं, STU सोत्प्रासं.

3^h PWNOR कहिज्जदु, SU कहिज्जउ, T कहिज्जद्. — ORSU कोरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणए सुरसरिदासोत्ते सुत्तो म्हि' ।

राजा । तदो तदो⁸ ।

विदूषकः । ता हरसिरोवरि दिण्णलीलावआए गङ्गाए पक्खालिदो म्हि तोएण⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि¹¹ ।

राजा । अच्छरिअं अच्छरिअं¹² । तदो तदो¹³ ।

विदूषकः । तदो चित्ताणक्खत्तगदे भअवदि मत्तएडे तच्चवणीसंगदसमु-
हन्तेण गदो सो महामेहो¹⁴ । जाणे अहं पि तस्स गम्भट्ठिदो
गच्छामि¹⁵ ।

राजा । तदो तदो¹⁶ ।

रिसं. — N omits तं. — W सुविणयं, NR °णिअं, ST omit.

3⁷ STU omit जाणे. — W सिविणए; R adds व. — P °सरिसोतो, WOR °सरिसोत्ते, NSTU °सरिआ°. — STU पसुत्त.

3⁸ NOR omit; PWS omit तदो तदो.

3⁹ PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरस्सो-
वरि. — P °लोलावलणाय, N °लोलाए
आपगाए omits गङ्गाए; O °लोलावेआए,
S °पआए, TU °लोलावआराए. — W
तोएण पक्खालिदो सि, S °लिओ सि
corrected to म्हि. — STU omit तोएण.

3¹⁰ P omits राजा. — R तदो once only.

3¹¹ P सरद°. — W °वरसिणा. — P जहि-
त्थिं, WNOR जहिच्छं, SU जहच्छं, T
जहेत्थं.

3¹² NR अच्छरिअं once only, S अच्छेरं once
only, U °रीअं २.

3¹³ N तदो once only, ORSU omit.

3¹⁴ P तदा चित्तन° भयवं, W भगवं, N भअव-
ट्ठि, OR °वट्ठ, S omits; U भगवट्ठ. —
W मच्चंढे, S चंढसूए. — P तंचणीसंग-
मेसंगतसमुहंतेण, W तंचवणिणदोसंगमेस-
मुहं, N तंमवणिंसंगदं समुहं, O तन्मय-
णिणदोसंगसमुहं, R म्मवणिणार्हसंगमस-
मुहं, SU तंचपणि°, T तंचपणोसंगदस्स-
समुहंतेण गयो. — ORT omit सो.

3¹⁵ NSTU वि. — NOR omit तस्स. — P
°ट्ठिदो ज्जेव, W °ठिदो, N मेहगम्भ°, OR
तगावट्ठिदो, SU °गओ, T °त्थिदो. —
N अक्कामि, T पेक्कामि. — STU add
त्ति.

3¹⁶ RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो¹⁷ । अहं च रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणां मुत्ताहलं भविअ गब्भे संठिदो¹⁸ ।

राजा । तदो तदो¹⁹ ।

विदूषकः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घणसुबिन्दू जिअवंसरोअणो सुवत्तुलं णित्तलमच्चमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥ तदो सो अहं अत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मस्सेमि¹ ।

राजा । तदो तदो² ।

3¹⁷ OR सो तहिं, STU omit तहिं. — N थूलबिन्दूहिं, SU थवरि, T धोरि. — P वरिसि. — P पउत्तो, WSU पअत्तो, T पउदो.

3¹⁸ T अहं अ. — Mss. रअणाअर. — O 'सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W मुत्तामुत्तिणामधेयाहिं, N मोत्ताणामधेआहिं. — Instead of जलाहिंतो W तो, N संपुटं, S जलधाराहिं, TU जलधराहिं. — P समुप्पोडिय, W समुप्पडिय, N समुग्घाडिअ, OR समुप्पुरिअ, S संपडिओ, T समुपाडिदो, U संपाडिदो. — PWOR add जलबिन्दूहिं (P 'बिंदू) समं. — P जहत्थं पीदो, N जहत्थं पीदो, T omits पीदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T दसमाप्पमाणा, WOR 'प्पमाणा, N छमास, T दहमास. — P मोत्ताहले, WOR 'हलो, N मोत्ताहलं, S 'भलं, T 'फलं. — OR हुविअ. — P संठिदो, SU सुसंठिओ, T सुसंठिदो.

3¹⁹ R तदो once only.

4^a Mss. तदो. — WNOR चउस. — P सुत्तिंसंठिदो, WNT ट्ठिदो, OR ठिदो. — P यणसुबिंदू हियबंथुरोइरो, WOR 'बिंदू जिदवंसरोअणो, N 'बिंदुइइअभंथरोअणो, S 'बिंदुज्जिदपंसुरोअणं, TU 'बिंदुज्जिअ (T 'द') कंचुअं चिदो.

4^b PS सुवट्ठुलं, T सुवटुलं, U सुवत्थुलं. — P 'मञ्जुमज्जलं, W णित्तल, OR णित्तुल, S णित्तलमज्जमु, T णिट्ठुलं णिट्ठुलमच्चमज्जलं, U णित्तलमच्चमु. — OR वरमुत्ति.

4¹ P inserts राजा । तदो तदो । विदूषकः before तदो. — STU तदो सुत्तीणं गब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफ) मस्सामि (U मुत्तामि). — OR omit तदो. — PWNOR हं. — PW अत्ताणं, N omits. — OR omit ताणं. — PW omit सुत्तीणं. — P गदं omits गब्भ; OR 'गअं. — P मोत्ता परिणदं, W मुत्ताफलं, N मोत्ताहलं. — P मस्सामि, N भणामि.

4² RU तदो once only.

विदूषकः । तदो परिणदिकाले समुद्वादो कडिदाओ ताओ सुत्तीओ
फाडिदाओ अ³ । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो⁴ । किण्णिदो
अ एक्केण सेट्ठिणा सुवखलकवं दइअ⁵ ।

राजा । अहो विचिन्तदा सिविणअस्स⁶ । तदो तदो⁷ ।

विदूषकः । तदो तेण आण्णिअ वेअडिअं विद्धाविदा मोत्तिआ⁸ । मम
वि ईसीस वेअणा समुप्पणा⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः ।

तेणं च मुत्ताहलमण्डलेणं एक्केक्कआए दसमासिएणं ।

एक्कावली लट्ठिकमेण गुत्था सा संठिआ कोडिसुवखमुत्ता ॥ ५ ॥

4³ N omits विदूषकः. — PSU omit तदोः

N तदो अ. — OR 'काले अ. — PW समुद्वाद, N समुद्वाहंतो. — OR omit कडि. — P omits ताओ; W सुत्तीउ ताउ, P सुत्तीए, N मुत्तिआ. — P फो-डिदाउ, N फालिदाओ, O दारिदा, R दारिदाओ, S ताडितायओ, T पोडिदा-ओ, U ताडिताओ. — WOR omit अ.

4⁴ STU तदो अहं. — P च्चयउसट्ठि, W चदुस, N चउट्ठि, OR चउसट्ठि, SU चउस्सट्ठि, T चउरसट्ठि. — PWOR 'मुत्ताहलत्ताणं, N 'मोत्ताहलत्ताणं, T 'फ-लाणं, U 'मोत्ताहलाणं. — PWNOR गदो ठिदो, S मज्झट्ठिओ, T मज्झकिदो टिदो. — U adds किदो अ.

4⁵ PS कोदो, W कोहो, N कोरीदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एक्केण, STU सा-केअणिलएण एक्केण. — P सुवणय. — W देय, N देऊण, S दाऊण, T दयिअ. — O adds अहं, TU add कोदो म्हा

4⁷ R तदो once only.

4⁸ W omits in the text. — OR तेण अ, TU देण आणोअ. — P वेणडियं, N वेधणआरं, OR वेधआरण्हिं, SU वेअ-डिण्हिं, T वेअकारोहिं. — P विधावि-दा ते, N वेधिआ ते, OR वेधाविआहं, STU विद्धाविआ ता. — P मोत्तिदा, OR मोत्तिआहं (O 'ह).

4⁹ W omits in the text. — PN ममायि, STU मह वि तहिं वेलम्मि (U 'लाए). — Mss. ईसोवि; S adds अ. — TU सोमवेअणा. — P संपत्ता, OR संपप्ता.

4¹⁰ W omits; R तदो once only.

5^a ORT विदू तदो, SU omit वि. — PW तेणं च, N तेणायि, O तेणेअ, R तेण अ, STU तेणे च्च. — PNU मोत्ता. — TU 'फल. — WNT 'मंडणेण (W 'णं), SU 'लेण. — P एक्केक्कियाए, WNORU 'दाए, NU एक्क, T एक्काए. — WNT 'सिएण, ORU 'मासएण, S 'मासिदाए.

5^b PW का. — N गंठट्ठिकमेण, OR गंठि-

राजा । तदो तदो¹ ।

विदूषकः । तदो तं करिडिआए कदुअ साअरदत्तो गदो पञ्चालाहि-
वस्स सिरिवज्जाउहस्स एअरं कखउज्जं एअम² । तहिं सा विक्कि-
णिदा कोडीए सुवस्स³ ।

राजा । तदो तदो⁴ ।

विदूषकः । तदो अ⁵ ।

ददूण थोरत्थणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

सो तेण दिखा दइआइ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ¹ ।

एहधवलिअजोएहाणिभरे रत्तिमज्जे

कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुहा, NR उत्था, T गुठा.
— N omits सा; SU जा, T या. —
PWNORST संठिदा. — S कोडिसु-
अख^०.

5¹ S omits; R तदो once only.

5² S omits विदू^०. — ORU omit तदो. —
PNO omit तं. — P तरंडियागदं, STU
करंडए. — P कडुय, N कउअ, T क-
रिअ. — POR सागर^०, N सा^० शाम
वणिज्जो puts गदो after शाम; S ग-
ओ, T गवो. — STU वोर(T सिरिवोर^०)-
विज्जाहरमल्लदेवस्स. — O एअणं. —
T कखकुंजं.

5³ P तदो तेण तहिं च सा, W तदो सा, N
तहिं च सा, OR तेण तहिं सा. —

WNR विक्किणीदा, STU विक्किदा को-
डिसुवस्समुल्लेण (S ^०मुलेण), N सुवस्स-
अस्स.

5⁴ RU तदो once only.

5⁵ P तदा, ST omit तदो अ.

6^a W तदूण. — P धोरत्थण^०.

6^b U देण. — N दइआअ, SU दइआए, T
दइअ. — P रज्जन्ति, S रेज्जन्ति.

7^a P ^०अहुलिदं, WOR ^०वहलिदं, S धवलि-
अ^०, T धवलिअणवजोएहा^०, U धवलि-
अणह^०. — O ^०मज्जे, R ^०मजे.

7^b W कुसुमसरहपत्ता^०, N ^०प्यहात्ता^०. —
P ^०संमीलिदाणं, WNOB ^०संमीलि-
दाणं.

णिहुवणपरिरम्भे णिअरुत्तुङ्गपीण-

त्थणकलसणिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

राजा । किञ्चिद्विहस्य विचिन्त्य¹ ।

सिविणअमिणं ण सच्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भट्टो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-
राडा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडच्चेदि¹ ।
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो¹ ।

राजा । पेम्मस्स³ ।

विदूषकः । भो देवीगदे पणअप्परुहे वि पेम्मे किं गु कप्पूरमञ्जरिं स-

7^c P णिहुयणि° णिअरुत्तुंग°, T णिअरुत्तुंग°.

7^d N °त्थणत्थलणि°, STU °त्थणअलस°. —
PWNRS T पीडिदो, O पीठिदो.

7^f S स्मत्वा, T किञ्चित्स्मोत्वा, U किञ्चित्
स्मितं विधाय. — PNOR add च.

8^a W सविण°. — P °मिणमसच्चं, WOR
°मेणमसच्चं, N °मिसेण सच्चं, STU °मि-
मं. — PWNOR तं दिट्ठं मेणुसंधमाण-
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-
स्स). — U पाणसमाअमं.

8^b P °सिविणएण एयस्स, N एदस्स. — P omits
वि; OR अ. — P वारणं, N णित्था-
रणो. — S ते, TU दे. — WST अभि°. —
W adds सविणउ ण भोदि एसो स-
विणयमिणसो दिव्वो अदिट्ठे माणुसम्मि अ-
णुराउ पडिसुविणएण तस्स व णिवारणं
तुह अभिप्पाउ. पाठांतरं.

8¹ OR भट्टो, STU पळ्ळट्टो विअ (T गाह्वो).

— O ठक्कुरो. — W छुहाकिलन्तो य,
ORSU खुहा°, SU °किलिट्ठो, T छुहा-
किलिट्ठो; STU add विअ. — P बम्-
हणो. — N अविणोद°, OR °अविणोअ°,
S अविणअ°, U अविष्साद°; STU add
विअ. — P बालदंढा. — POR omit अ;
STU विअ. — P मणुसो. — WNO
RTU मणोरध°, P मणोरधमोदएहि, S
रधमोदसएहि, T °मोदअसएहिं, U °रु-
म्मादसएहिं. — WT अत्ताणं, N अत्ताणं
अ, OR अत्ताणअं, SU अत्ताणं. — W
विडच्चेदि, N विडंअदि, SU विणो-
देसि.

8² W पुच्छामि वयस्सं, PNSTU पुच्छेमि. —
W omits उण; S मण. — PWORS
एस. — PWNOR पहाओ, S प-
हावो.

8³ U omits. — PS पेम्मस्स, T पेम्मणो.

ब्रह्मवित्थारिदलोअणो पिअन्तो विअ पुलोएसि^४ । किं तिस्सा प-
रिहीअमाणगुणा देवी^५ ।

राजा । मा एवं भण^६ ।

कीए वि संघडइ कस्स वि पेम्मगएही
एमेअ तत्थ ए हु कारणमत्थि रूवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि
तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति^१ ।

राजा । अस्सीखमिलिदस्स मिधुणस्स मअरइअसासणेण पकूढं पण-
अग्गरिदं पेम्मं ति छइस्सा भणन्ति^२ ।

8^४ U omits विदू० भो. — P देई०, N देवोए
गदे, S देवोएणअकूढे वि, T देवोदो आ-
अदे, U देवोएय. — PW पकूढे. — PW
T omit वि. — P किं इति, W omits
किं गुः NOR किति, T किं याम. —
N मंजरीं पि. — P सव्वालंकिदसच्छं
वित्थारिय लोयणा पुणो पुणो, W वि-
छारिअ०, NORSTU रिअ०, S सव्वगे०.
— S पोअंतो, T विज्जंतो, U पिज्जंतो.
— PW पलोएसि, N अवलोअअसि, OR
पलोअसि, U विलोएसि.

8^५ P तत्तो, W तत्तो, N तदो वि हीअमाण०.
— NTU गुणगणा.

8^६ ORSTU एव्वं. — T adds कए विअ
चिच्चं संघेदअइ कस्स वि पेम्मंगटोय अभि-
पावो एव्वं जव्व तदो एत्थ ए हु कालणं
कूढं सुंदेरत्तणं पुणो अतिरइअ अवि अ.

9^१ STU काए. — P संपइदि. WOR संघइदि.
— T पेम्मंगो.

9^२ TU एव्वेअ. — W इत्थ. — NSTU का-

लण०. — OR मेदि, STU मेत्थ. —
PWNOR कअं, T कपं.

9^३ P omits पुणु, NOR पुण, STU उण. —
P अहिलिसज्जदि, WOR महिज्जदि, N
लहिज्जदि. — SU वि.

9^४ P त दज्जए. — T विसुण० सुदं.

9^५ STU omit भो. — W पुण किं, PN
पुण, OR पुणं, SU omit. — S गदं.
— PTU पे० once only, N पेम्म
पेम्मंति, S पोमि पेम्मं ति, T पेम्मंति. —
PW भणदि, N भणोदि, O मणंति, S
भणिज्जइ, T भणंदि.

9^६ N omits राजा. — PWOR मिलिदो,
NT मी०, S मिलंद, U मिलअस्स. —
Mes. मिधु०. — P सासणेणं, N सअ-
रइअसासण, OR सासणे. — P यण-
यपकूढंगटो, W पणयपकूढहिययंगटो, N
विकूढपणअगंठि, OR पकूढो योहगंठो,
SU पकूढं पणअगंठि (U चिं), T पकूढ-
पणअगंठि. — PW पेम्म. N पेम्म, ST

विदूषकः । कीदिसो सो' ।

राजा ।

जस्सिं विअप्पघडणाइकलङ्कमुक्को

अन्तो मणम्मि सरलत्तणमेइ भावो ।

एक्केक्कमस्स पसरन्तरसप्पवाहो

सिङ्गारवड्डिअमणोहवदिस्ससारो ॥ १० ॥

विदूषकः । कथं विअ सो लक्खीअदि' ।

राजा ।

जाणं सहावपसरन्तसुलोलदिट्ठी-

पेरन्तलुसिटअमणाणं परोप्परेण ।

वड्डन्ति वम्महविड्ढससरप्पसारा

ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे. — WNT' ति. — P भवेति, S
मसंति, T omits छ' भ'.

9^a ST कीरिसो, U केरिसे.

10^a PNSTU 'घडणादि'. — U 'मुत्तो.

10^b N अन्तम्मि जस्स, OR अत्ताणभम्मि, STU
अन्ते म'.

10^c W इक्किक्कयस्स, N एक्कमस्स, OR एक्क-
अस्स, STU एक्कमस्स. — P 'रसण्हो,
NR 'प्पसारो, SU 'समण्यसार, T पसरं-
ससमण्यसार.

10^d NR 'वट्ठिअमणोभव', O 'मणोभव',
SU 'वड्डिअमणोरह', T 'वट्ठिअमणोरह'.
— P 'इस्ससारो, N 'दण्यसारो, TU
'दिट्ठसारो.

10ⁱ ORSTU कहं. — W वि च सो लक्खी-
यदि.

11^a N पण्हाव', OR सहाअ', T सहाअ'. —

PST 'सलोण', WN 'सलोल', U 'प-
सख'. — PU 'दिट्ठि.

11^b NR 'लुंठिअ', S 'णोल्लिअ', T 'णुल्लिअ',
U 'णुल्लिअ'. — Mss. 'मणाण'. — W
परोपरेण, NT परंपरेण, U परप्परेण.

11^c P वट्ठंतवम्महविलासंसरण्यसारो, W वड्डंतव-
म्महविअचरसण्यसारो, N वट्ठंतवम्महवि-
तोखरसण्यसारो, O वट्ठंतवम्महविखरस-
ण्यसारो, R वट्ठंतवम्महविस्सरस omits
what follows as far as सो भण्य ए म
inclusive, see 12^b; T वट्ठन्ति वम्मह-
विदिस्ससरण्यसारा, U वड्डंतवम्महविड्ढ-
सरण्यसारो.

11^d P लहुं पि स, W लहु वि स, NS लहु
व्विअ, O लहु व्विअ, TU लहु व्विअ.
— PW 'हेऊ, N 'भावो, O वित्तहेऊ
corrected to 'भाओ, S 'भेदो, TU
'भेओ. — S adds वि । वअं उण एदं
जाणीमो । रा । वअस्स किं विअ.

विदूषकः ।

अन्तो णिविट्ठमणविब्भमडम्भरो जो
सो भणए मअणमण्डणमेत्थ पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि
तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च^१ । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मण्डणाडम्भरविडम्भणाए^२ ।

राजा । वअस्स सच्चं एदं^३ ।

किं मेहलावलअसेहरणेउरेहिं
किं चङ्गिमाइ किमु मण्डणडम्भरेहिं ।
तं अणमत्थि इह किं पि णिअम्भिणीणं
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ^४ ।

किं गेअणट्टविहिणा किमु वारुणीए
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12^a NSU अन्ते, T अंत. — P णिविट्ठमाण*,
T विविट्ठमविभम*.

12^b N सो भणए. — W मण्ड, N मण्डलमे-
त्थ. — NT पेम्म.

12^c T दुल्लक्खिदं, U क्लिभं. — STU वि.
— T पअडेइ जणो जणम्मि.

12^d N जाणिमो, STU मणिमो. — P सुब-
हुलं, T सुबहुलं. — P मयणंदयालं, WNU
मभणिंद*.

12^e P यदि, WT अदि. — W तगदं, T वि-
तटाअं, U गभं. — TU पेम्म. —
STU उप्पादेइ. — T तदो, U omits.
— P कज्जयदि, WN कज्जदि, OR
कज्जदि, TU omit.

12^f T omits वअस्स. — PWOR इयं, N
इदं, T जेत्थ एदं.

13^a W सेहरेणउरेहिं, S सेउरसेहरेहिं.

13^b N चंगिमा, S चंगिमाए, TU चंगिमाणसुह.
— PWN चरेण.

13^c T तं भणयमयिक इह. — ST वि. —
PN णिअंविणीओ, O णाणं corrected
to णाओ.

13^d T जणं. — N लिहंति. — R सुहस-
भण*.

13^e W omits; S किं च.

14^a S भेभरंगविहिणा, TU भेभरंगविहिणा.

14^b P धूवेण, W धूवेणं, N धूवेण, T धूमेण
omits किं. — P अगुरुणा, W अगुरणा,

मिटुत्तणे महिअलम्मि ए किं पि अखं
रुच्चिस्स अत्थि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ' ।

जा चक्कवट्टिघरिणी जणगेहिणी जा
पेम्मम्मि ताण ए तिलं पि विसेसलम्भो ।

जाणे सिरीअ जइ किज्जइ को वि भेओ
माणिक्कभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ' ।

किं लोअणेहिं तरलेहिं किमाणणेण
चन्दोवमेण सिहणेहिं किमुण्णएहिं ।

अखं णिमित्तमिह किं पि तमत्थि मखे
जेणङ्गणाउ हिअआहि ए ओसरन्ति ॥ १६ ॥

विदूषकः । एवं श्लोकं । किं उण अखं पि मे कधेसु जं कुमारत्तणे

- | | |
|--|--|
| <p>N भगुरणो, STU भगुरणो. — P कुं-
कुमेयं.
14^c S तिट्ठत्तणे, T दिट्ठत्तणे, U सिंखागुणेन. —
W महिअलं पि, U महिलासु. — NS
TU वि.
14^d P रुच्चिस्स, W त्तरस्स, N रुच्चिय. — P
ORST पुणु, N पाणु, U उण.
15^a N चक्कवट्ट. — PT 'घरणा. — PN वा,
O जा.
15^b S या हु को वि, TU या हि किं पि (T
वि). — U 'जाहो.
15^c P जाणा सिरीइ, W सरीइ, NSTU 'रीए.
— P जणि को वि अउव्वभावो. —
OR जादि, S जह. — W किज्जहि,
N कज्जदि, OR किज्जदि. — W को
इ भेदो, N भावो, S भेदो.</p> | <p>15^d N 'भूसणणिएसण'.
15¹ PU किं च, WS omit.
16^a ST लोअणेहि तरलेहि.
16^b T चंदोप. — N त्यणेहि, S सिहणेहि,
TU घणएहिं (T 'हि). — PS किमु-
ण्णएहि, N किमुण्णएहिं, T किमुत्तणेहि.
16^c WOR तं (W ता) किं पि अखमिह भू-
खलए णिमित्तं. — P कं पि, ST वि. —
N तमिक, T तदत्थि.
16^d NSTU जेणंगणाओ, OR जे अंगणाउ. —
PWOR हिअआउ, N 'हिं. — P उअ-
रंति, W उत्तरंति, T दोसरंति.
16¹ U omits विदू. — ORSTU एव्वं. —
N श्लोकं, SU श्लोकं.</p> |
|--|--|

माणुसस्स मणोजन्तणं तस्सिं पि तारुस्सएण किं पि चङ्गत्तणं
चडदि¹।

राजा ।

णूणं दुवे इह पआवइणो जअम्मि

जे देहणिम्मवणजोव्वणदाणदक्खा ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कण्डारिऊण पअडेइ पुणो दुईओ ॥ ११ ॥

तेण अ¹।

समणिवलअकञ्चीणेउरा वेसलच्छी

मरगअमणिमाला गेरिआ हारलट्ठी ।

हिअअहरणतन्तं जोव्वणं कामिणीणं

16² PWNOR पुण. — WOR omit पि; ST

वि. — WT omit मे. — SU कहेसु,

T सुणोदु भवं. — U जं अंगं. — N

कुमारितणे, S कुमारितणेण, T माणुसस्स

कुमारितणे, U कुमारितणेण omits माणु-

सस्स. — PW न मणोज्जं, N अमणो-

ज्जं, O मणुसाअत्तं corrected to मणु-

ज्जअत्तं, R मणुसअत्तं, S मणोजत्तणं र-

मणिज्जत्तणं, T अंगे मणोजत्तणं. — P

omits पि; W तस्सावि, N जं तं पि,

STU तं वि. — PST तारुस्सए, N ता-

रुस्सए व, O तरुणत्तणेण, R तरुणत्तणे.

— PNS omit किं पि; RTU किं वि.

— TU सुंदरत्तणं. — P वट्ठदि, W

चडइ, NU वट्ठदि, O वट्ठदि, R वट्ठदि,

S होइ, T आरोहइ.

17¹ O नुयं, STU जाणे. — W जइम्मि, O

जअगम्मि.

17^b P जं देहनिम्मव्वणदाणं, S देहियं वव्वणं,

TU *णिव्वव्वणं.

17^c PN चडेदि, T घटोइ. — SU पुढमं, T

पढमं. — N *मंग, OR *रीण अंगं.

17^d P कण्डारिऊण, N मुक्कारिण, S तं सारि-

ऊण, TU तं दारिऊण. — T पअसेइ.

— U उणो. — NOBU दुदोओ, S

दुदोओ, T दुदोओ.

17¹ P omits; W तेणे अ, OR अवि अ, U

जेण अ.

18^a P सुमणिवलयकंठे नेउरावेसलत्थो, W सु-

मिणं, N रणिअवलअकंछोणेउरावासं, O

सुमणिं, R *णेउराराउलच्छी.

18^b P *माली. — PWOR गोरिआ, SU हा-

रिआ, T चंगोआ. — P *सत्थो.

18^c S *भरणं. — WOR *सत्तं, NT *सत्तो.

जअइ मअणकाइं छट्टुअं लट्टुअं च ॥ १८ ॥

तथा अ^१।

अङ्गं लावणपुसं सवणपरिसरे लोअणा फारतारा

वच्छं थोरत्थणिल्लं तिवलिवलइअं मुट्ठिगेज्झं च मज्झं ।

चक्काआरो णिअच्चो तरुणिमसमए किं गु अस्सेण कज्जं

पञ्चेहिं चेअ बाला रइरमणमहावेजअनीउ होन्ति ॥ १९ ॥

नेपथ्ये^१ ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि^१।

18^d PNOR जअदि. — N 'कइअं पट्टुअं व-
ट्टुअं च, OR छ' लक्खअं अ, U छ'
छोट्टुअं च.

18ⁱ PN तथा अ, W अदो अ, ORSU तत्त
अ, T अवि अ.

19^a PS लाअण. — SU सवणपरिआ, T
'पयपरिआ. — PW लोयणे. — P फा-
रतारे, W हारतारे, N रतारा, T फाल-
तारा.

19^b W वत्थं, T वत्सं. — P तिवलियवलइयं,
N 'वलअं, T तिवलिअवलअं. — P
'गज्जं. NO 'गेज्जं, STU 'गज्जं. — OR
अ, N omits. — NO मज्जं.

19^c STU चक्कुच्छेहो. — W किं तु. — S
अस्सेहि.

19^d P वेय, O जेळ, R जेळ, T एळ. —
N omits बाला. — PWOR मअणज-
अमहा, N रइरमणमहावेजअन्तोअ. R
'वजअन्तोउ, STU रइरमणजए वेअन्तो
(S वेजअन्तो, T वेजइन्ति) व (T व, U

U वि). — P कुर्वन्ति, T होइ, U
ह्वाइ.

19ⁱ W नेपथ्ये कुरंगिका । विरइयगअण्वरवासेण
सेयसल्लिसत्तगतो संभुता तत्तभोदि कप्पूर-
मंजरी ता वत्थंचलेण वीजिस्सं दाव तथा
कुर्वन्तो भो भो उवरिल्लपल्लवणोण णिवुदो
देहदाहो, see iii. 22^{ff.}; N नेपथ्ये वि-
सतरगअंविणिण स्सेदसल्लिसत्तगता तत्त-
भवदो वस्संतंचलेण वीजवस्सं वसणंचलाप-
वणोण णिवुत्तो देहदाहो.

19² PW कप्पूरमंजरी सहि, TU अइ. — P
कुरंगोए. — T सिसिरोवआरेण; U adds
णीहारेण. — POSU णलिणि, W तालि-
णि. — Mss. व्थ. — N इसए instead of
कामं; T omits कामं. — P किलिमिया,
W क्लामिया किलिस्सासि, NSU किलमामि,
OR किलिम्मामि, T किलिस्सामि. — P
adds कुरंगिका । विरइयगअण्वरवासेण
सेयसल्लिसत्तगता संभूदा तत्त भोदो क-
प्पूरमंजरी अवलेण वीजिस्सं दाव तथा
कुर्वन्तो भो भो उवरिल्लपल्लवणोण णि-
व्वादो पदोवो । विचिन्त्य स्वगतं ॥

विसं व विसकन्दली विसहरो व हारच्छडा

वअस्समिव अत्तणो किरइ तालवेण्डाणिलो ।

तहा अ करणिग्गअं जलइ जन्तधाराजलं

ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

चिद्वृषकः । सुदं पिअवअस्सेण^१ । भरिदा कखा पेऊसगराडूसेण^२ । ता किं अज्ज वि उवेक्खीअदि घणघम्मेण किलम्मन्ती मुणालिआ गाढक्कडिददूसेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गरिढवस्सके आरिआ लुण्ठिज्जन्ती गन्धहरिणेहिं^३ । ता सच्चं सिविणअं दे सं-

20^a PWNORT विस व्व, S विसं अ. — T विसकंदलं. — PWORS °हर, T °धर, U °हरं व.

20^b W वयंसं, O विसगिमिव अकणो, R विसगिमिव, STU परिस्समविवत्तणं (S °दणं). — P किरिदि, WN किरदि, SU कुणइ, T कणइ. — P तालवंतोनीलो, W तालवंतां, N तालवुंदणिलो, R तालवेणिलो, S तालवुंतां, T तालउंदां.

20^c P तहा हि, SU तहा करविणिगअं, T तहा करभणिगदं, P °निगदं. — PN जलदि.

20^d POR °सहो, N °सधो. — PN हरदि. — O देहदाहं. — OR अ.

20² PN जं भरिदा, WORTU भरिआ. S हरिआ. — P कखंगुली, OR कखंजली, S ते कखा, T दे कं, U देण कं. — P पीऊसेहिं, WNS पीऊसं, N °गंडूसेहिं, O °गंसेणदू, R °गंदमेण.

20³ S तं. — N अज्ज वि किं. — PN उपेक्खीं, S उवक्खीं. — PW किलिंमंतो, NOR

किलंतो, U किलमंतो. — SU मुणालिआ विअ, T मुणालिक्केव. — P गाढंकडुणदुसह, W °कडिणं, N °कथ्यददुसहेण, O °कडुणं, R गाध्वदणं, S °कडिदं, T °कहिअदुस्सहेण, U °क्कधिअं. — W सिच्चंतो, OR सिंचंतो. — W केलिकुसुमं, NOR °कुंकुमत्थलो, T केलीकुंकुपुत्तिआ; STU add विअ दाहवेणण. — P म्मासियमोत्तिया, W °मुत्तियाण, N छमासिअमोत्तिआण, O छम्मसिअमोत्तिआण, R °सोत्तिआ, SU छम्मासमोत्तिआ, T तुट्टिज्जंतो छम्मासमोत्तिआ; TU add विअ. — PORS तडित्ति, N कुडित्ति, T तट्टित्ति, U संत्ति. — P टुंतो भावेण, W फुटंतो, N फुडत्ति, OR तुदंतो, S तुट्टंतो, T पुटंतो, U फटंतो. — STU गक्कावली विअ. — P गंथिवस्सयकेयारया, W गंठिवस्सयं, N °कलिआ, OR °केदारिआ, T गंथिवस्सकेदारिअ, U omits. — PW लूडिज्जंतो, N लुंठिज्जंतो, S लुठिं, U omits; ST add विअ. —

पक्षं^१ । ता एहि पविसम्ह^२ । उब्भिज्जदु मअरइअपडाआ^३ । पवट्टदु
कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली^४ । थक्कन्तु बाहप्पवाहा^५ ।
मन्थरिज्जन्तु णीसासप्पसरा^६ । लहदु लावखं पुणस्सवभावं^७ । खड-
क्किआदुवारेण पविसम्ह^८ ।

इति प्रवेशं नाटयतः^{१२}

ततः प्रविशति नायिका कुरङ्गिका च^{१३}

नायिका । ससाध्वसं स्वगतम्^{१४} । अम्मो किं एसो सहसा गअणङ्गणादो ओ-
दिस्सो पुस्सिमाहरिणङ्को^{१५} । किं वा तुट्ठेण णीलकण्ठेण णिअदेहं ल-

PNOR °हरिणेण, W °हरिणगहि. —
STU add णिअरमअणज्जरज्जरिअवि-
लुत्तगता (T °जरविलुत्त°, U °ज्जरव-
इअरविलुत्त°) संयुत्ता (S सा संयुत्ता, T
संयुत्ता).

20^४ S संव. — ORTU दे सि°, S ते सि°.
— W omits संपक्षं.

20^५ WNOR omit ता; T यताहि. — P
पविसम्ह. O यविसामो, R पविस्समो.

20^६ W उन्हेदु, STU उत्तंभिज्जउ. — W
°पढायं, N °पताआ, T मअणज्जअपआओ,
U °पआआ.

20^७ PWOR पअट्टदु, N पअट्टड, SU पव-
ट्टउ. — P कण्ठकुहरम्मि, N कंठम्मि,
O कण्ठअहरम्मि, SU कलकंठकंठकु°, T
कलकंठोकु°. — W °हुंकाराण, NT
°हुंकाराणं, OR °हुंकार, SU पंचमुगा-
राण (U °णं). — P रित्थोली, NT
रिछोली.

20^८ W थक्कंमु, N थक्कन्तु, O थक्कंदु, R थक्कदु,
S ठक्किज्जंतु, T ठक्किज्जंतु, U ठक्किज्जंतु.
— T °प्पवाहो.

20^९ P मधरिज्जन्तु, N संवरिज्जंतु. T मंदोको-
ज्जंतु. — PSU °प्पसारा, T °पसारा.

20^{१०} W लहंदु, N लहेदु, R लहदु, S लहाउ,
TU लहउ. — PTU लाअखं. — P
NOR पुणणव°, N °हावं, STU पुख-
भावं.

20^{११} PWOR omit. — N खिडिक्किआदुआ-
रेण, S कड°, TU किड°.

20^{१२} P खडक्किआपवेसेण, W खडक्किआदघाटनेन,
O खडिआदघाटनेन, R खडिआदघाटनेन
instead of इति; N इति प्रविशतः

20^{१३} R तत विशति.

20^{१४} P omits नायिका. — P ससाध्वसा
अवलोक्य स्व°, W ससाध्वसमात्मगतं, OR
स्वगतं ससाध्वसं.

20^{१५} W अम्हे, S अंछो, U अम्हो. — PW
NORS'T एस. — ORT omit सहसा.
— W गययंगणिहि, OR °गणाहि. —
PN अवइस्सो. W अवयणो, ORSU
ओइस्सो, T वोइस्सो. — WS हरि-
यंको.

भिदो मणोहवो¹⁶ । किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो
मं संभावइस्सदि¹⁷ । प्रकाशम¹⁸ । इदं इन्दआलं विअ पेक्खामि¹⁹ ।

विदूषकः । राजानं हस्ते यद्वोत्वा²⁰ । भोदि सच्चं इन्दआलं संपखं²¹ ।

नायिका लज्जते²²

कुरङ्गिका । सहि कप्पूरमञ्जरि अब्भुट्टाणेण संभावेहि भट्टारअं²³ ।

नायिका उत्थातुमिच्छति²⁴

राजा । हस्ते यद्वोत्वा²⁵ ।

उट्टिऊण थणभारभङ्गुरं मा मिअङ्कमुहि भञ्ज मज्झअं ।

तुज्झ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ¹ ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं ण कणअं ण अ चम्पआइं ।

20¹⁶ SU omit वा. — O सुट्टेण, T किमु-
लुकेण. — W णोलयंटेण णिअयदेहं. —
STU संभिओ. — PN मअणो, OR
‘हओ, S मणो, T ‘भवो.

20¹⁷ WNUSTU णअणाण. — POR सज्ज-
णो जणो. — WN omit मं. — WOR
संभावेदि, N भावइस्सदि, OR सं मं.

20¹⁹ N यहि गुरंगिण, OR सहि कुरंगिण be-
fore इदं, WNSU omit इदं; T एदं.
— N इंदलालमिय, T इंदजालं. — PSU
व्य, WT omit; OR अ. — N पेक्खामि,
SU दक्खामि.

20²⁰⁻²³ N omits. — P सच्चं भो. W भो-
दो, STU होदि. — T सच्चमिदाणो. —
S ‘जालं.

20²⁵ N विदूष्यणेण संभावेहि भट्टारअं. — R

सहि कप्पूरमंजहिअं तुज्झ etc., see the
following verse. — T अब्भुट्टाणेण.
— W संभावेह, O संभावअ. — W
भट्टदारयं, STU भट्टारं.

21^a S ‘भारमंघरं. — T भंग. — NO मज्झअं,
SU मज्झमं.

21^b N तुस्स, O तुज्ज. — PWNOR ई-
दिसं, S ईरिसं. — T ‘वंसणे. —
P पसोयदु, WS पसोदतु, NOR ‘दु,
T ‘दउ, U ‘दह.

22^a P जिस्सा, NSU जस्सा, OR जाय. —
PWNOR हरदि, STU पुरद. — P
हरियाहलही, N दलिहा हरिहा; O ह-
रिआहरिहा, and adds in the margin
ललछी; STU ‘लट्ठी.

22^b T रोसाणिअं. — N कणयं णवचंपकाइं.

ताइं सुवखकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विदूषकः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-
प्पूरमञ्जरी¹ । ता सिअअञ्चलेण वीजइस्सं दाव² । तथा कुवं³ । हा हा
कथं वरिल्लपवणेण णिञ्चाविदो पदीवो⁴ । विचिन्थ स्वगतम⁵ । भोदु ली-
लोज्जाणं जेव गच्छम्ह⁶ । प्रकाशम⁷ । भो अन्यआरणच्चिदं वट्टदि⁸ । ता
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव⁹ ।

सर्वे निष्कमयां नाटयन्ति¹⁰

राजा । कपूरमञ्जरीं करे यहीत्या¹¹ ।

22^c PWR 'मेहिं, T 'कसमेहि, U सुभख'.
— PU सुलोअणाइं, T सलोअणाइं.

22^d P अचमि, W अंचेमि, N अच्चेम, T अ-
चमि. — P अहिं, WOR जेहि. —
N हरिणक्खि. — P तुमं पदिट्ठा, OR
तुअं.

22^e PWNOR गम्भघर', T 'घर'. — S 'वा-
सेणे छ, U 'वासेण छ. — P सलिल-
सित्त'. — STU 'सित्तसखगत्ता. — P
WNOR संभूदा, T संउत्ता. — PN त-
त्तभोदी, W तदो भोदि, SU तत्तहोदि,
T तदो होदि. — W कप्पूरमंजरी, SU
'जरी.

22^f WSTU omit ता; OR ता इमं. — P
OR सिच', WN अंचलेण. — PN वि-
जिस्सं, W वज्जिस्सं, SU वीजिस्सं, T
विज्जइस्सं.

22^g S हा once. — W कथं, STU कथं. —
P वरिल्लपवणेण, W वरिल्लचलेण, OR
वरिल्लपल्लवेण, STU वरिल्लपल्लवपवणे-

ण. — P णिच्चादो, WN णिच्चादो,
OR विज्जाविभो, ST णिच्चाविभो, U
णिच्चासिभो. — N पदोपो, R पदीभो,
S पदीभो, T पद्वो, U दीवो.

22^h OR omit. — ST omit भोदु; U
होदु. — W 'सुज्जाणे, SU 'सुज्जाणं.
— P ज्जेव, WN ज्जेव, STU omit.
— P गच्छामो, N गच्छेण, STU गमि-
स्सामो; U adds दाव.

22ⁱ N omits भो; U भो भो. — P अंधारं
णिच्छिदं, W अंधारपण्णिदं, N अंधा-
रेण णिट्ठिदं, STU अंधारेण जिदं तित्ठुवणं
(U भुवणं). — OR पट्ठि, STU वट्टह.

22^j P णिक्कमंम, S 'मिअ, T 'मिअ. —
PT सुरंग', OR सुरंगा'. — P ज्जेव,
NO ज्जेव, R ज्जेव, STU 'मुहेणे छ.
— OR omit दाव; ST पविसम्ह.

22^k N निष्कामां नाटयंतः, TU तथे (T तथ)
ति नि (U परिक्रम्य निष्कामं).

22^l STU नायिकां हस्ते. — PNOR यत्था.

मज्झ हत्थठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्पर्शसुखमभिनीय¹ ।

जे एवस्स तिमिसस्स काटआ जे कलम्बकुसुमस्स केसरा ।

अज्ज तुज्झ करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये¹

वैतालिकः । सुहणिवन्धणो भोदु देवस्स चन्दुज्जोदो² ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व द्विष्ट

संजाआ एवभुज्जपिञ्जरमुही जोएहाइ पुढा दिसा ।

मुञ्चन्तो मुउउन्दकेसरसिहासोहाणुकारे करे

चन्दो एक्ककलाकमेण अ गओ संपुखबिम्बत्तणं ॥ २५ ॥

अवि अ¹ ।

23^a P °त्थिद°, WORSTU °ठिद°, N इत्थ-
ठठिद°. — Mss. ईमि (P ईसं). — N
संचरणपल्लवा, O °चधुरा, R °वधुरा. —
P हवं, WNO भव. — STU होहि
(T होइ, U होदि) ईसि कलकंठिसंचरा.

23^b OR तं. T जं अचिराअ. — PWOR
भोदु. N omits; STU होइ. — N दु-
भभा. OR दहगा, SU दुब्भआ, T
दुब्भआ.

23¹ P परस्परं स्पर्श°, T सुखस्पर्शमभि°.

24^a PO तिउसस्स, W तउसस्स, N तिउरस्स,
R टिउसस्स, T फणिसस्स. — PNS
कदंब°, W कयंब°. — P °मुकुलस्स, W
°कुसुमस्स, OR °मउलस्स.

24^b NOR °फंससंगिणो, S °पंच°. — N उ-
अंति, STU भवंतु. — P मुह अंगणि-
गदा, WO याणु णिज्जिआ धुवं (O धुअ),
O in the margin मह देहसंगआ, R
महोद्धसंगआ, TU मम अंग°.

24² P वं पठति, T वैतालिकपोरेकः, U omits
वं. — W सुहणुबं°, U सुभ°. — OR
STU होदु. — P चंदुजोउ, WNSTU
चंदुज्जोओ.

25^a PO °हरे, W °हर, N °धरे, R °दरे, U
°घरा. — NOU व. — PWNRTU
द्विदे, O छिदे but in the margin द्विदे.

25^b P जं जादा, WNORTU संजादा, S °णा.
— N जोहाअ, STU °ए.

25^c P मुच्वंती, W मुच्वंतो, ST मुच्वंदो. — P
मुचकुंद°, WORS मुचुकुंद°, N मुचुउंद°,
T मुचुअंद°. — W °केसरि°. — OR
°सिरोसोहा°, S °सिहारेहाणुराए, TU °सि-
हारेहाणुआरे.

25^d POR पेक्ख, N पेक्क instead of एक्क.
— NOR °कलाक्कमेण, STU °कलक्कमेण.
— OR व. — Mss. गदो. — N
संपुण्य°.

25¹ N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं
अकङ्कणमकुराडलं भुवणमराडलीभूसणं ।

असोसणममोहणं मअरलञ्छणस्साउहं

मिअङ्ककिरणवली णहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी^१ । ता संपदं मा-
णिक्कचराडस्सावसरो^२ ।

नेपथ्ये^३

द्वितीयो बन्दी ।

इज्जन्तागुरुधूववट्टिवलआ दिज्जनदीवुज्जला

लब्धिज्जनविचित्तमोत्तिअलआ मुच्चन्तपारावआ ।

सज्जिज्जनमणोज्जकेलिसअणा जम्पन्तदूर्इसआ

सेज्जुच्छङ्गवलन्तमाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ^१ ।

26^a OR place 26^a after 26^b. — TU
अकुङ्कुममअंदणं. — N दहदिहावधूमंडलं.
— W °बहू.

26^b T अकुङ्कुममकुंडलं. — P भवण°, N तुअ-
णा°, OR भुअण°, STU धरणि°. — OR
°मंडलीमंडणं.

26^c N असोसणममोहणं. — T °लंछणसाउधं.

26^d P नहयलंमि, T गहयएम्मि. — P पुंज-
स्सए, W पुंजिज्जदि.

26^e U omits विदू°. — W एसा instead
of भो. STU omit. — P कणचंडेण,
O °चंदेण वणिआ. — P पलमोगयचंदु°. —
Mss. °ज्जोअ°. — W °कली.

26^f P ला, SU omit ता. — P सपदि, S
संपइ, U संपदि.

26^g OR नेपथ्याद्धं.

27^a ORSTU omit बन्दी. — P adds पठ-
ति. — N ठज्जंता°, O उज्जंता°, R
दज्जंता°, S संज्जंतागर°, T उज्जंतागर°,
U इज्जंतागर°. — PN °धूम°, R° धूअ°,
TU °धूप°. — S °पट्टि°. — N °बहला.
— P दिज्जंत°, N दोअंत°. — NORT
°दीउज्जला.

27^b OR धोइज्जंत°. — U °विदत्त°. — P
WNOR °नदा. — N मुज्जंत°, ORSU
मुंचंत°, T मुचंत°. — R °पाटावभा.

27^c T आसज्जंत°. — O °मणुख°, R °मणु-
णाय°. — NSTU जप्पंत°, W जंपंतु°.

27^d P सज्जोत्संग°, N सज्जूत्संगचलन्त°, TU
सेज्जुत्संग°. — P मिज्जाजहा, WOR
सेज्जाहारा, N लीलाहारा, T °परा.

देन्ता कप्पूरपूरञ्चुरणमिव दिसासुन्दरीणं मुहेसुं
 लण्हं जोण्हं किरन्ता भुवणजणमणणन्दणं चन्दणं व ।
 जुणं कन्दप्पकन्दं णिहुवणकलणाकन्दलिल्लं कुणन्ता
 जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

चिदुत्तकः ।

गिरिसुत्तंसो णहसरहंसो ।
 णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहरइअमरट्टो माणिणिमाणघट्टो ।
 णवचम्पअकोअरडो मअणो जअइ पअरडो ॥ ३० ॥

कपूरमञ्जरीं प्रति^१ । पिअसहि तए किदं चन्दवखणं महाराअस्स पुरदो
 पढिस्सं^२ ।

कपूरमञ्जरीं लज्जते^३ । कुरङ्गिका पठति^४ ।

28^a PS दंता. — T 'पुर'. — PO 'सुंदरायं'.
 — PST मुहेसु.

28^b TU सियहं. — WN किरंतो. — WN
 OR भुभण. — R 'मणायं', S 'मणो-
 खंदयं'. — P omits खंदयं; T खंदय. —
 PO वा, WN च, T छ.

28^c PSTU जियं. — N कंदप्पमूल, SU कं-
 दप्पदण्यं, T कदप्प. — PWOR तिहु-
 भण, N णिहुभण. — S 'कंदवल्लं'.
 — P जयंता, W कुयंतो, S कुयंदा.

28^d PWNT जादा. — P पादा सरइ जलह-
 रम्मुक्कधाराणुकारो, W 'हरोमुक्क', N 'धा-
 रानुभरा, O सरल', STU सरभ (S म-
 भण) विसहहरुम्मुक्कणिम्मोअचंगा.

29^a P दिसुवहुतंसो, W दिसभययंसो, N दि-
 खंभहुतंसो, O दिसयवहुतंसा, R दिसव-
 हुतंसो. — U यलहसर.

29^b PN णिहुभण, WR णिहुभण. — N
 पसरइ, O यवभट्टदु, R पभददु, T च-
 वट्टइ.

30^a P ससिहररयमरट्टो, W ससिहररहंभ, N
 ससहरपिभमरट्टो, S 'रइवमरट्टो'. — W
 मामाणिणि, U माणणि.

30^b PNO 'कोदंसो'. — T भभयो. — NOR
 पचंसो.

30^c NOR SU तुय. — PWN कदं, OR कभं,
 SU किअं. — P खंदवल्लहवखयं, O
 खयकव्ववभणभं, TU place चन्द after
 पुरदो. — PO महाराभपुरदो, W तं म-
 हा पुरद, S पुरभो. — RSU पढिस्सं,
 T पढिस्सं.

30^d STU नायिका. — P अधोमुक्को तिष्ठति
 instead of लज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

राजा । अहो कप्पूरमञ्जरीए अहिणववत्थुदंसणं उत्तिविचित्तत्तणं रमणीओ सहो रसणीसन्दो अ^१ । तां प्रति^२ ।

मा कहं पि वअणेण विब्भमो होहिइ त्ति तुह णूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ बिच्चवलए णिए कओ ॥ ३२ ॥

अवि अ^१ ।

पण्डुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्द्रमुद्दिश्य^१ ।

मुक्कसङ्क हरिणङ्क किं तुमं मुन्दरीपरिसरेण हिराड्से ।

31^a P गोर. — N दन्तिदन्तणहळेअचोरण, T दन्तपञ्जर. — P 'चोरय.

31^b P ठाहि. WOR भादि, T भा. — P लं-
त्यणमऊ, W 'मउ, N 'मिआ, OT 'मि-
ओ, R 'णिओ, S 'मुओ. — P फरंतऊ,
W फुरंगउ, N फुडंतओ. — P 'तुला,
N 'तुरं, STU 'तणुं.

31^c N omits अहो. — WOR अहिणववत्थु,
N अहिणववत्थुदंसणरमणीओ सहो, S अ-
मि. — N 'विचित्तता, O 'विचित्त, R
विचित्तदा, S 'विहत्त, T 'विभात्ततयां, U
adds स. — STU omit रमणीओ. —
WSU omit सहो. — PNT 'णिससंदो.

31^d N omits.

32^a PWN कहिं. — STU वि. — W वि-
अउ. — PW होहइ, NT होइ, ORS
होउ, U होदु. — P ति, N इत्थं, OSTU
इत्ति, R इत्ति.

32^b STU लंछणच्छवि. — N 'मुसो. — P
णत्थे, T येकज्ज. — NOR बिच्चवलए. —
P मिसो. — PWNOR कदो, S वि-
ओ, T किदो.

32^c WNS किं च.

33^a PWOR पंडुरंगि, N पंडरेण, SU पंडरं.
— N जदि. — PWNOR omit वि.
— N रज्जये, S रज्जए, T रज्जय. —
P कोमलंग. — N खडिआ, S चसिआ,
T यडिआ, U चडिआ. — POR ते,
T दो.

33^b PW पुण. — P कउत्त, NS कओत्त.
— POR लहिज्ज, W कहिज्ज, N ल-
हेदु. — P विविणो. — W वेहं.

33^c STU चंदं प्रति.

34^a T मुक्कसंकट. — W तुवं, OR तुभं. —
WU हिंइसि, N हिंइसि वा.

गोरगाडपरिपरादुरत्तणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः¹ । सर्वे आकर्णितकेन²

राजा । किं उण एसो कोलाहलो³ ।

कपूरमञ्जरी । सप्ताध्यसप्त⁴ । पिअसहि एदं अवगमिअ आअच्छ⁵ ।

कुरङ्गिका निष्कम्य प्रविशति⁶ ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी⁷ ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हल-
बोलो⁸ ।

कपूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34^b W तुञ्ज खिंखपरिपंडु°, U गोरगंध°. —
NU दिखममुणा, T दिखममिणा. —
WORU ते.

34¹ POR महाकलकलः, WS कलकलः.

34² NSTU आकर्णयति.

34³ PWN पुण. — PWNOR एष. — W
महाकोलाहलो.

34⁴ PWNSTU °ध्वसा; STU add तिष्ठति.

34⁵ SU omit. — T सहि एदं अवगमिअ.
— PW आगच्छ.

34⁶ WSU omit. — P कुरङ्गिका । जं पिय-
सहो याणवेदि । इति निःक्रम्य पुनः प्रवि-
श्य च. T कुरं तथा करोति प्रविश्य पुन-
रागत्य वदती.

34⁷ PNT omit विदूषकः. — P सा अहं
अवगमिऊण भगटा कधिस्सं । देवीए पि-
यसहोए पियवयस्सस्स वंचणा कदमवगदमणां,
W देवीए पियवयस्सस्स वंचणा कदमवग,
N देवीए पियवयस्सस्स कदं वंचणामवग-
मिदं । कुरङ्गिका । भट्टरअस्स वंचणं किदं

तए सह संगमं जाणिअ आअच्छदि देवी,
O देवीए पिअवस्सेण वंचणा कदे ति अ-
वगमिअं, R देवीए पिअवअस्सेण वंचणा
केद ति अवगमिअं कुरं पिअसहि भदार-
अस्स वंचणं कदुअ तए सह संगमं जा-
णिअ आअच्छदि देवी, S पिअसहि एदं
एव्व पियवयस्सं वं आअच्छद अवग-
मिदुं देवी, T पिअसहि एदं एव्व पिअव-
अस्स वंचणागअं अव° आ° देवी, U पि-
असहि एदं जेव्व पिअ° वंचणागअं अव°
आ° देवी.

34⁸ P कथयति कुरङ्गिका कथेदि कथयति कुरं-
गिका कथेदि कथयति, NR omit कुर-
ङ्गिका see above; T विदू°. — POU
omit ता; NR तेण. — N omits
कुज्ज. — PWNSTU °किराअ°, OR
°किरात°. — P °वरिस°, NSU °वरि-
सवर°, T °वरिसहर. — P °सोवेद°,
NOR °सोविद°, T omits °सोविद-
ल्लाणं. — PWNORS एष, T सो. —
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादिं ।

इति निष्क्रान्ताः सर्वे¹⁰ ।

तृतीयं जवनिकान्तरम्¹¹ ।

34⁹ STU omit कर्पूः. — PORT पेसदु, N पोसदु, S पेसउ. — STU पे° कप्पूरमं-जरिं महाराओ. — P जेणाहमिमिणा, W जेणं ज्जेव इहागदा वि ण जाणा-आमि omits अहं इमिणा. — N omits अहं; STU अहं वि. — OR सुरंगिआ-दुवारेण, TU मुहेणे. — P व्येव, WS omit; NR जेव्व, O ज्जेव्व, TU व्व. — N पविसिअ. — PW रक्खाहरं, N र-

क्खाहरअं, O रक्खाघरं, R र्छाघरं, T रक्खा-धरं. — N जात, OR जह, SU जेण, T तेण. — U omits देवो and सह; ST महाराएण संगमं देवो. — N omits ण. — W याणादि, S आणाइ, T आ-णादि. — W adds राजा । एवं कुणम्म-

34¹⁰ PN इति परिक्रम्य निष्क्रान्ताः सर्वे.

34¹¹ U इति तृतीयं. — PWSTU यवनिकान्तरं.

ततः प्रविशति राजा विदूषकश्च¹

राजा । अहो²

गाढअरुम्हो गिम्हो पवलो मअणो कहं णु सोढवो ।

सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो³

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अखे तावसोसणिज्जा¹ । अम्हा-

0³ NS omit राजा.

1⁰ PWNOR गाढभरो. — W भम्ह गिम्हो,
N गिहणपवणो, T omits गिम्हो. — P
पवलो, W भम्हो पवलो, N प्यभंढो, T
पभलो. — POR पवणो, W मलयपव-
णो, N omits. — P त कथं, W ता
कथं, NOR ता कथं. — P omits णु.
— PWNOR सहिदव्यो.

1¹ PWNOR omit. — SU omit वि. —
SU दुल्लहा, T दुलाहा.

1¹ S omits.

2⁰ PSTU omit इह. — S 'सरसरंकाभरा-
णं. — PW इदमुभभं, N इदमुभरभं,
O इदुभ तहा and in the margin as
RU इदमुहभं, S इदमिह, T इदमुभवं.
— ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. —
W दूसयं, N दुसहं, SU सुदूसहं. —
T मखो.

2⁰ P जठः, NR जरठः, T जरटः. — PW
NOR 'रवि'. — PWOR 'करालिदो,
N 'करळिदो. — U omits अ. — N
आलो. — PWN सुदुभ, OR तह अ,
T सहज. — SU विप्पभोभो, T विप-
वोवो.

2¹ N एक्को, OR एक्के दाव, STU भो एक्के; T
adds ल, U adds एल. — PW छ-
म्मह', NOR मम्मह', ST वम्महस्स, U
मम्महस्स. — PW 'वाहणिज्जा, N 'वा-
हणिल्लो, O 'तंवणिज्जा, R and O in
the margin 'हणिल्लो, T वाहणिल्लो
वि अ किं उण कुहाए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-
णिज्जो'।

नेपथ्ये³

मुकः । ता किं णु क्खु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विह्वल्य⁵ । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं
भणिदं'।

विदूषकः । सकोधम्⁷ । आ दासीएपुत्त भुत्थल्लजोग्गो सि⁸।

नेपथ्ये⁹ ।

सबं तुम्हारिसाहितो संभावीअदि जइ मे ण होन्ति पक्खाव-
लीओ¹⁰ ।

राजा । कधं उड्डीणो विअ¹¹ । विदूषकं प्रति¹² ।

rest. — N अखो, U omits अखे ता'.
— N 'सोसणिज्जो, S तावससो'.

2³ T omits. — P जणमणो. — N काम-
बाहणिज्जो omits the rest. — P व-
हणिज्जा, WO वहणिज्जो, R हणणि-
ज्जो. — OR तावसोसणिज्जो. — SU
add किं उण कुहाए.

2⁴ SU omit मुकः. — W किं न, S किं ण.
— PWNTU खु, O क्ख, R क्खु, S
हु. — N omits दे: STU एवं. — P
'वूलियं, W समूलुप्पाडियं', N मूलप्पा-
लिअवूलिआविअलं, OR 'वूडिआविअलं,
RT 'प्पाडिअ', S आलुप्पाडिअ', U
'प्पालिअवूलाअं. — P विसरिसं सिरं, N
सोसअं, SU ते सिरं, T दे सिरिकं. — P
संपचं, WOR करइस्सं, N करिस्से विल-
सवरिसंघं.

2⁵ SU omit वअस्स. — N 'वणं स्स', U

'वणस्स'. — P केतोसयसउंतेण, W के-
लो, TU 'सउंतेण. — WT भणिअं.

2⁷ W omits.

2⁸ PORST आः. — OR 'उत्त. — P भुंजि-
णयजोगे, W सुल्लयकरणजुगो, N भुत्ति-
जोगो, R भुत्थुल्ल', STU जालिअभक्क-
णजोगो.

2¹⁰ N मुकः सच्चं. — P 'सेहितो, N तुम्हारि-
हितो, S तुम्हाहिं, T तमाहितो, U तु-
म्हाहितो. — PNTU संभाविज्जदि (TU
'ज्जद), S संभावीज्जद. — PWOR ज-
दि. — OR मह. — W णा मे. —
P होत्तिउ, W हुंतीउए. — STU पक्ख-
वालीओ, U पक्खपालीओ.

2¹¹ N राजावलोक्य, SU रा । विलोक्य. —
WORSTU कधं. — P व्य, W omits;
O विअइ, R विअदि.

णिंसा तलिणवित्थरा तह दिणस्स वडुत्तणं

ससी लहइ खण्डणं तह अखण्डबिम्बो रई ।

णिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो

कहं ण स विही तओ खुरसिहाहि खण्डज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि¹ । जदो²

मज्झणहे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला ।

गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो

एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण¹ ।

पराडुच्छविच्छुरिअणाअलआदलाणं

3^a N णिहा तह ण वित्थरा जह दिणेलु दीह-
त्तणं. — WOR दिणेलु. — P वदुत्तणं
and वटुत्तणं. OR वडुत्तणं, S पुडुत्तणं, T
उद², U सुडु².

3^b P लहरि, NOR लहदि. — P देवो in-
stead of रई.

3^c TU णिदाघ². — P *दिपाहसुं. W *दिअ-
सेसु, N *दिअसेलु, ORT *दिवसेसु. —
P विप्फुरदि, W विप्फुरइ, N *रंदि, OR
*रदि. — STU कस्स एक्कम्मो, P एस
क्कामो.

3^d WN कधं. — W स ण. — PWNO
तदो, R तडो. — STU कहं ण विस-
सेसुणो. — PNO *हिं. W *सिंहाहिं, R
*सिहाइं, SU *धराहि, T *धराए. — W
*ज्जदु, N खंडज्जदि, OR *ज्जए.

3ⁱ N किं चा, R किं या. — STU णिच्च.
— PWN सेवणिज्जो, STU सहणिज्जो

गिहो. — P जहि, WNOR जदि. T
जइ ज. — W सुहिसंगमो, N लुहअज-
णसंगमो, STU पिअजणसमाभमो. — P
WN होदि, S भविस्सइ, T हविस्सदि,
U भविस्सदि.

4^a P मज्झचे, NRSTU मज्झसे, O मज्जणे.
— S सिरिकंठ². — O *मुल्लंसुअं, N
*मोल्लंसअं.

4^b P *मज्जणायं पउससमये, W पउस्स², OR
पदोस², U *मज्जणमण्यओस², STU *स-
मआ. — WS सीअला.

4^c N गीणहे. T गिमे. — PN *णिहुअणं. —
P omits पि; N च, ST वि.

4^d P एदं, W एदो, NORSTU एदे.

4ⁱ NORSTU एच्चं.

5^a P पंडुत्थविरिदिनाय², W पंडुत्थवि², SU
*च्छइ². — WNORSTU *कुरिद². —
Mss. *लदा². — S *यादायं.

साहारतेल्लरसपेसलपोप्फलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भहं णिदाहदिअहाणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं¹ ।

सपञ्चमतरङ्गिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणघणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ¹ ।

लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिल्लं रमणपणइणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5^b W सहार°, N साहेर°, OR साहोडविल्ल°, STU साहाविओल्ल°. — WNOR °परिपेसल°, S °रसपेसण°. — PR °पोफलाणं, W °पुफलाणं, N °पोफहाणं, O °पोफुलाणं.

5^c OR °फंस°, T °पर°. — PWNOR °वासिद°, T °वासिआ°. — S °वुखआणं. T °प्योत्थंआणं, U °वत्थआणं.

5^d PN °दिअसाण, W °दिअसाण. ORSTU °हाण. — PNOR भोदु, STU होदु.

5ⁱ O omits राजा. — WS इदं, OR एव्वं. — PWNOR पुण. — P अत्थ, W पिक्क. — N रमणाज्जं.

6^a N सणचम°. — W वेणवो, N वेणणा.

6^b N °वारिणो.

6^c OR °घणत्थली, STU °रसत्थणी. — PNR सअणसीअला, W सायख°, O सअण° corrected to फरिस°. — T °सीदाला.

6^d P °दियस्सोसहं, W °दिवसो°, NU °दिअसो°, T °दिहसो°. — PW भण ण सीयलं, T सआलसीअलं.

7^a P लीलुत्तंसो, W लीलो°, OR लीलुत्तंसं. — N सरीसं त्यण°, ST सिहण°, U सिहर°. — N सिंधुवाराण.

7^b T जहणपणइणी मेहला.

7^c P °कुडलीसुं, TU °कंदलेसुं. — P भवविसखलया. — P कामणिज्जो मणिज्जो, W °विज्जो मणुज्जो, N °वेड्डो मणुड्डो, O °वेज्जो मणोखाः, R °वेज्जो मणोणो.

7^d P तावत्तंककवमाणं, W तावातंकिक्कतंतं, N

विदुषकः । अहं उण भणामि ।

मञ्जुगहलरहघणचन्दणपङ्किलाणं

साअं णिसेविअणिरन्तरमज्जणाणं ।

सामासु वीअणअवारिकणुक्खिआणं

दासत्तणं कुणइ पच्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय ।

पच्चङ्गं णवरूवभङ्गिघडणारम्मे जणे संगमो

जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।

जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो

ताणं जन्ति मणोरहेक्कजणा मासोवमा वासरा ॥ ९ ॥

भावो गिग्हेङ्गितन्तो. OR तावातंककवमा-
यं, S तावुङ्गभेङ्गतंते, TU तावुत्तभेङ्गतंते (T
ताउत्तं). — WR 'गदे, O 'समय गदे.
— N खलणं.

7¹ PW पुण, S omits.

8² W मञ्जुगहसणहं, OR मज्जगहय वहलचंद-
णं, ST मञ्जुखदिखणवचंदणं, U मञ्जु-
गहदिखणवचंदणं. — TU 'सोभलाणं

8³ P निसेविदं, W णिसेसियं, NOR णिवे-
सिदं, STU साअणहसेविदं (S 'सेविअं').
— TU 'णिरंदरं.

8⁴ N इसीसि, STU णीसासु. — N वीअण-
वा, STU वीअणिअं. — PWNORU
'कणुक्खिदाणं, S 'कणोल्लिदाणं, T 'क-
णुक्खिदाणं.

8⁵ PW कुणदि, N वहदि, R कुणच. — W
अहूणं, NO खलाणं, R खलाणं.

9¹ P पच्चणजो, W पंचमं. OT पच्चमं. R प-
चमं. — NOR 'रुअं, STU 'वूदं. —

S 'भंग'. — T दिणे. — WOR संगमं,
O in the margin संगमो.

9² WOR वंडताय मणम्मि होति सहसा खे
याम हल्लोहला (W 'हलो); O in the
margin as our text. — PNSTU
ताय. — PO खणं व ज्वन्ति, N कखणं
भवन्ति, TU खणे व्य. — O दअहा. — P
यच्चन्ति, N वदन्ति, O वटन्ति.

9³ P जाणं सो ण खणं पि, WOR ते णिहं ण
खणं (W खणणं omits ण) पि, NSTU
जाणं ते (SU दो) अ मणंमि, O in the
margin णिचचं जाण खणं पि. — ST दंति.
— P नि, T omits ण. — PW रइं,
T रइ. — SU रित व्य, T रितं व्य. —
P ते ताविणो, WOR संदाविणो, STU
उत्ताविणो.

9⁴ P जन्ति, N ज्वन्ति, T द्दित्ति, U ठंति. —
P मणोरहेकं, WOR जअम्मि दोहरतमा.
— NT मसोपमा. — S वसरा.

विदूषकं प्रति¹। अत्थि तग्गदा का वि वत्ता¹।

विदूषकः। अत्थि¹। सुणादु पिअवअस्सो¹। कधेमि सुहासिदं दे¹। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिखा सा देवीए दिट्ठा¹। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण णीरन्धं कदुअ णिवड्डं¹। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फरक्किदफरअकर-
वालहत्थाओ कारामन्दिरस्स रक्खाणिमित्तं पुब्बदिसाए णिउत्ताओ¹।

अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विब्भमलेह

9¹ P राजा विदू°, S omits.

9² PW अवि अ अत्थि, N वअस्स अत्थि, STU किं अत्थि after वत्ता. — N तग्गा, OR तत्थगदा.

9³ P. सुखेदु. W सुणादु. — STU वअस्सो.

9⁴ PWSTU कहेमि. — P सुहासियं, W कस्सुहासियं. — P त. W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू° 1.

9⁵ P जं सा, W omits सा; N जदो प्पहुदि. OR जदो प्पहुदि सा. — PNOR संजरी. — P रक्खाभवण, N भवणादो. — P सुरंगादुवारं, N सुरंगादुआरे, O सुङ्गा, R ङ्गा, T सुरंगदुवारेण. — PN omit दिखा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिट्ठं, OR omit. — WT add राजा। तदो तदो। विदूषकः.

9⁷ P translation only. — N तदो प्पहुदि, OR तदो आरहिअ, SU तदो अ. — WT omit तं. — OR सुङ्गा°. — W N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला°, STU पिंगलमिला°. — T गोरंधे. — W कदुइय, S करिअ. — W णिवड्डं. NR पिहिदं, O omits; STU णिवंधिअ. — P देव्या एधुरसिलासंचयेन बंधापितं नीरंधं कर्त्वा.

9⁶ W अस्सं च before अणङ्ग°. — WOR कलिंगसेणा कामसेणा, N कलंगसेणा वसन्त° विब्भमसेणा चिन्तसेणा णामधेआओ omits कामसेणा and त्ति पंच; ST विब्भमसेणे त्ति पंच. — PN omit सेणन्त°, WOR रेण त्ति णाम°, W °धेया, OR °हेआ. — P omits सहेण-हत्थाओ. — NOR omit सहेण; S सहेण वि. — W फरक्किदफरया करवालहत्था सहचारणीउ, N फफारकंपिदकरवालधारिणीओ, OR फरक्किदफरकरवालहत्थाओ (O कर°), S परप्परं किं पि कलवालहत्थाओ फलआवो, T परप्परं कंपिदकरवालहत्थाओ सच्चंमावो, U परप्परं कंपिदकरवालहत्थाओ सफलाओ. — N कारमंदिररक्खा°, SU कारामंदिररक्खा°, T बंदिघररक्खा°. — P °देसाए, N °दिसाओ, T °दिसा. — S णिउत्ताओ. T णिउत्ता.

त्ति लेहन्तणामहेआओ पञ्च सेरन्थीओ पुह्विदसिलीमुहधणुहत्था-
ओ दक्खिणदिसाए णिवेसिदाओ⁹।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-
माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्थाओ तन्बोलकरङ्कवा-
हिणीओ पञ्चिमदिसाए ठाविदाओ¹⁰।

अणङ्गकेली बङ्गरकेली सुन्दरकेली राअकेली कन्दप्पकेलि
त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-
ओ उत्तरदिसाए आढत्ताओ¹¹।

9⁹ P ता अणंग°. — OR चित्तलेहा चंदलेहा.
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा
इंदुलेहा. W मियंग°. — SU °लेहे ति. —
PWORS omit लेहन्त°; N गामधेआओ.
T गामहेआयो. — U omits पञ्च. — P
पुंसिदमिलिमुहधणहत्थेण निवडणिअद्धतो-
णारट्टुद्धरधाणुक्कसस्सणा समं सरंधीसत्थेण, W
पुखित्तमिलीमुहधणुहत्था निविडसंनद्धमेर-
धीसत्थेण, N °सिलीमुहहत्थाओ, OR °ध-
णुहत्थेण णिवित्थ(R °ट्टु°)सेरंधीसत्थेण सह
(R omits सह), STU °धणुइंदहत्थाओ.
— P दक्खिणाए दि°, N दत्तिणाए
दि°, S दहिविहिणिसाए. — OR णि-
वेसिआओ, S णिउत्ताओवेसिओ, T णि-
उत्तावो.

9¹⁰ P कुंद° कंचण° वउल° कुवलय° मंगलमाने.
W कुंद° चंद° चंदण° मंगल° कंचणमाल.
N कुंद° चंदण° कुवलअ° कंचण° मंगल°
माणिक्कमाल, OR कुंद° वउल° चंदण°
कुवलअ° माणिक्क° (R adds कंचण°)
मंगलमाल, STU किद° कंचण° वउल°
(P वउल°) माणिक्क° रअणमाले (S °ला,
T °ली). — PT ति, N ति सत्त. —

PW गामधेयाउ, N माल ति गामधेआ-
ओ, OR गामहेआओ, S मालगामहेओ
पंव, T गाम. — P उहयहत्थकलिदकंदेण
परिससहस्सण परिवेडिदाओ, W तह क-
लिदकुंतहत्थाउ, N णवणिसिदकंतहत्थपा-
इक्कसहस्सेण, OR कलिदकुंदहत्थाओ, S
omits; T कंपिदकुदलट्ठीवो, U कट्ठिअ-
कोदंडलट्ठीओ. — P तंबोलकरंडवाहिउं.
W तंबोलकरंड°, R तंबोलकरवाहिणीओ.
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-
विदणिसाडिककोअंडलट्ठीओ, T तंदूल°, U
तब्बूल°. — PW ठविदाउ, N णिवेसि-
दाओ.

9¹¹ T अंगकेलि ववरक्कामराअकि ति. — W
OT वङ्कर°, N कर्कर°, R पुङ्कर°, SU ब-
ख्बर°. — PW सुंदर° राअ° कंदप्पकेली,
N कंदप्प° सुंदर° गोलुप्पलकेलि, OR रा-
अ° सुंदर° कंदोदकेलि, S सुंदर° काम°
राअकेलि, U काम° राअकेलि. — PW
omit ति. — PS omit केली°; WN
गामधेआओ, OR गामहेआओ, T के-
लिअंत°. — P चेडियक्कडतलाविडरिल्लेण
भिच्चसहस्सेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदिरावदी केलिवदि ति पञ्च वदीणामहेआओ कणअचित्तदण्डहत्थाओ सुहासिदपाढिआओ अज्झक्खीकिदाओ¹² ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी¹³ ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विस्सवेदुं पेसिदा¹⁴ ।

ततः प्रविशति सारङ्गिका¹⁵

सारङ्गिका । जअदु जअदु भट्टा¹⁶ । देवी विस्सवेदि¹⁷ । अज्ज वडसाविन्नीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद्व्वाइं ति¹⁸ ।

तला विबुधविदुरिल्लाउ, N फालअखग्गधारिणीओ पापिङ्गसहस्सेण ममं, OR फडअचक्खेवल्लणविज्जुरिल्ला, S मफलआसिलआ, T कणअवेत्तधारणाओ, U कणअवेत्तदण्डहत्थाओ. — P मज्जणवालोउ, NTU omit; OR मज्जणकरीओ, S 'पालिआ. — W केलीसहेण उत्तर'. — PS आणताओ, W अठ्ठनाउ, T पच्चक्खिकिदावो, U पच्चक्खीकदा आणताओ.

9¹² U omits. — ST अखं वि, N ताणं वि. — PO पुण, W मज्जे, R omits; T उणो. — ST उवरि मन्दिरस्स. — P मदिरावदी कल्लोलं तरंगं माणं केलिवदीदि. W मंदारं कल्लोलं तरंगं मदिरां केलिवदि, N मदिरां केलिं कल्लोलं तरंगं माणवदी, OR मंदिरां कल्लोलं अरांगं केलिवदि, S दारं तरंगं कल्लोलं मदिरां केलिवदि. — PT ति, N पंच नि. — WOR omit पंच वदी, N see below. — P 'धेयाउ. — W कणयचित्त'. N परिहारकुमारीओ कणअ, S कणअवेत्तदी-

लिअकराओ, T omits, see iv. 9¹¹. — P सुहासीयपडियाउ, W सुहासिआ, NS सुहासिअपाठि, O सुहसिअ, R सुहास्यअपाठि, T सुहासिहपाठि. — P अट्ठक्खीरदाओ, W अट्ठक्खी, N बंदीणामधेआओ अट्ठक्खी, OR अट्ठक्खी, T अज्झक्खीदावो. — WNOR 'कदाओ. — PW add पंच वीणाकारीओ, N adds नि.

9¹³ PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा.

9¹⁴ N भो.वअस्स देवीए एसा, SU एसा वि, T अहो instead of एसा. — W किमपि, T किं वि. — P विणवेदुमागदा, N विणवेदइतुं, OR विस्सविदुं किं पि, TU विस्साविदुं. — S पेसिआ. — P adds राजा । आगच्छदु.

9¹⁵ STU प्रविश्य.

9¹⁶ PN omit सार. — SU जेदु, T जेदु २. — WN महाराओ.

9¹⁷ PN देव देवी, W भट्टारकं देवी. — N विस्सावेदी, U 'वेइ.

9¹⁸ P भाउभूदमाटावडमावितोमहोसवे पेक्खेव-

राजा । जं आदिसदि देवी¹⁹ ।

चेटो निष्क्रान्ता²⁰ । उभौ परिक्रम्य प्रासादाधिरोहणं नाटयतः²¹
ततः प्रविशति चर्चरो²²

विदूषकः ।

मुक्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिलंसुआओ ।

सिञ्चन्ति अखोखमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ¹ ।

परिभ्रमन्तीउ विचित्रबन्धं इमाउ दोसोलह एच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥

समंससीसा समबाहुहत्या रेहाविसुद्धं अवराउ देन्ति ।

णाइं, W भाउयाइ महुसउवयरणाइं, N
चउत्थदिअहे भविअ वटसावित्तिमहुसवोभ-
करणाइं, OR वडमाइतीमहुसवोवअरणाइं,
S तडाअमहुसवोवयरणाइं, T तटाअमहुस-
वोवकरणाइं, U तडाअमहुस. — P देवेण
केलोविमाणपासादमारुहिअ, N देवेण के-
लिविमाणपमादमारुहिअ. — W देवेण
देयो पिरिखदव्वणि, N 'दव्व, T 'दव्वं.
— P omits ति; W तित्ति, NR ति.

9¹⁹ P आदेशे, NS देवी आणवेदि, TU देवी
आदिसदि.

9²¹ NOR omit परि^०. — P प्रासादरोहणं,
W 'रोहनाटितकेन, NU प्रासादरोहणं, T
प्रासादाग्ररोहणं.

9²² PORSTU omit. — W चच्चरो.

10^a N विदु^० भो पेक्ख २ मोत्ता^०. — S 'भ-
रणज्जल.ओ, TU 'भरणज्जलाओ. —
OR लासा^०, T शच्छा^०. — N चलिअं-
सुआओ, STU तरलंसु^०.

10^b P सिञ्चन्ति, W सिञ्चन्ति. — N अखोख-
मिमीअ, O 'मिमीओ, SU 'ममीओ, T

'ममीअ पेक्ख. — P जंभज्जलेणं. N जं-
ताज^०, OR 'लेहिं, STU जंतंजलं. —
W मणिभाइणेहिं, N 'वारणेहिं, OR 'धा-
रणहिं, STU जज्जरसिंगणहिं.

10¹ PWSU omit.

11^a P इदो हसंटीउ, W 'मंतीए, SU 'मंतीओ.
— WORSU इमा इदो, N विणिम्मि,
T आमा इदो. — P दोसालह, WOR
सोलह, N दोमोहसं, S सोडह, TU सोडस.
— P शच्चिणीओ, S शंवईओ.

11^b Mss. 'गद^०. — PNORU 'ण्णदाओ, S
'ण्णवाओ, T 'ण्णदावो. — S रंगंगणे, TU
रंगंगणे. — POR दीसदु. WN दीसदि,
S omits. — P दंडरेसी, W डंड^०, N
दंतुरासे, S तडुओ सो, TU तंडवो सो.

12^a P समंससीसमव्वाहुहत्या, W सामंस^०, N
'सीसं. — N 'हत्थं, S सहव्वाहुबंध, U
'व्वाहुबंधा. — N रेह^०, S रेखा^०. —
WOR 'विसुद्धा. — N अपराओ, SU
अपराओ, T अपरा. — PS दंति, N
होति, T दअंती.

पंतीहिँ दोहिँ लअतालबन्धं परोप्परं साहिमुहीउ चलिँ ॥ १२ ॥
 मोत्तूण अखा मणिवारआइं जन्तेहि धारासलिलं खिवन्ति ।
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणबाणचङ्गा ॥ १३ ॥
 इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।
 पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥
 हत्थे महामंसवलीधराओ हुंकारफेक्कारवा रउद्दा ।
 णिसाअरीणं पडिसीसएहिँ अखा मसाणाहिणअं कुणन्ति ॥ १५ ॥
 का वि वाइअकरालहुदुक्का रम्ममहलरवेण मअच्छी ।
 दोल्लआहिँ परिवाडिचलाहिँ चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12^b RSU पंतीहि. T पंतिहि. — P दोहि.
 — NSU परप्परं. T परपर. — WORS
 'मुही, N 'मुहा, TU 'मुहीओ. — P
 वले, W चलंति, N हुवंति. OR अ के
 लि, S ऊं ॥ णं ॥ लिं, T सल्लो, U
 कल्लिं.

13^a U मोत्तूण. — P मणियारयाइं, OU 'धा-
 रआइं, R 'हारआइं, S 'सारआइं, T मु-
 क्खअम्मपिधारआइं. — N जन्तेहिँ. OR
 जंतेण. — R विवंति, ST खिपंति.

13^b T पंटीति. — P सहिआण अंगे, WO in
 the margin R महिलाण अंगे (W अं-
 गो), N अ पिआण अंगे, O in the text
 अविआण अंगे, S वि पिआणमंगे, TU
 वि पआणमंगे (T 'मंगे). — P मणो-
 भवे, W मणोहवा. OR 'भुओ T 'भवो.
 — P 'बाणउङ्गा, W 'वाणउङ्गा. N 'बा-
 णकप्पा, O 'वाणजुङ्गा in the margin
 'लोणा. R 'वाणजुङ्गा, T 'वाणचंगो.

14^a N समीकज्जलकालअंगा. OR 'कालदेहा,
 S मसीमुक्कल, T मसीकज्जल, U म-
 सीमज्जल. — P तिकंडचावाउ, N ति-

हंडहारोओ. OR तिकंडचावाओ, ST ति-
 कवंडचावाओ, U तिकवंडचावाओ.

14^b WT 'रुपेण, N 'रुणा. — ORST 'भ-
 रणा. — W करंति, T करेति.

15^a N omits. — P महामासविलोउ बाला,
 W 'वलीधरीउ, O महावंस, OR 'व-
 लीधराओ, STU महामंसधरीओ वङ्क (T
 बङ्क) हुंकारफेक्कार (S 'छिक्कार, T 'पे-
 क्कार). — OR 'रवाउ. — P रउद्दा,
 OR रुद्दा, SU अ रोद्दा, T अ रंदा.

15^b N omits. — W णिसायरीहिँ, S 'सरीणं.
 TU णीसाचरीणं. — P मासाखा, S
 'भियाअं. — O करेति, R करेति end of
 the mss.

16^a PNO वादिद, WT वाइद, S वाहिअ.
 — P 'हुडङ्का, NT 'हुदुका, O 'हुंङ्का,
 S 'छिडङ्का. — PWO मंदमहल. —
 WNT 'लण्ण, U 'रण्ण. — WST
 मिअच्छी.

16^b PWNO भूलदाहिँ (W 'हि), SU दोल-
 आहि. T दोल्लदाहि. — N पडिवाहिँ

किङ्किणीकअञ्जणञ्जणमखा कण्ठगीइलअजन्तिअतालं ।
 जोइणी व लअणच्चणलीलं तारणेउरवं विरअन्ति ॥ १७ ॥
 कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।
 कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य^१

सारङ्गिका । पुरो ऽ वलोक्य^१ । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-
 गुप्पविट्ठो^३ । ता गदुअ देवीए विखाविदं णिवेदेमि^४ । उपसत्य^५ । जअदु
 जअदु भट्टा^६ । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-
 दव्व त्ति^७ ।

चलाहिं, SU परिणाहिं, T परिवाडिच्चहिं.

— P वल्लिकम्म, W चल्लि २ कम्म.

N गुच्छकम्म, O चारिकम्मकरणेहिं, STU

ञ्जल्लि, S करम्मि. — P पइटा.

17^a P खिखिरोकदरणमखा, W *कदरणञ्जण-
 सहं, NS *कद, O *किदसणज्जणसहं.
 T किंकिणीए किदञ्जणमखा, U *किद.
 — P कंठगीहिलयजंतितदाणं, W *गोदि-
 लयजंतित, N *गोदलभजंतितताला, O
 *गादलभजंतितताणं, SU *गोअ, T
 *गोह.

17^b P योगिणी, N जोगिणी, O जोइणि, T
 जोअणि व्व. — P *कोलं, WO *केलिं,
 N *किल्लं, S लअणं-गालोले. — W *र-
 वा, N तालणेउरअं, S *णेउण. — P
 विरयंते, N विलअंति, O विरयंति.

18^a PWO कोदु. — P *हल्लजणयांगनिवेसा,
 N *जणयांगुलवेसो, S *वसगामि, TU
 *गम्मि. — PWN *वादण.

18^b P *नासियलोयं, W *भामिअ, N *हासिद,
 O *भामिअलोक्कं, S कालवेअरवहासिअ
 corrected to कारवे, T काअवेअरअ-

भासिअ, U राअवेअरअहासिद. — PW
 उसरंति. — S अंसति.

18¹ P omits. — WT add सारंगिका.

18² W विलोक्य.

18³ PWSTU एस; PN add पुणो. — S
 omits महाराओ, U puts it after म-
 रण. — P मरगयपुंज येव, W मरगयपुंजे
 व गदो, NO मरगअकुंजं (O *पुंजं) जेव्व
 गदो, SU मरगअ, T मरकअ. — PS
 TU कदलो, N कंदलो. — PWN *हरअं,
 T *घरमइल्लमणुपविटो, P अणुपइट्टा,
 W अणुपयट्टो, N अणुपइट्टो, O पइट्टो,
 S पविट्टो भट्टा, U *विट्टो.

18⁴ P ता तगद पि, N ता तगदं पि गदुअ,
 O omits गदुअ. — N देवीविखावीविअं,
 O विखाविदं. STU देवीविखाविदं. — P
 WNT विखवेमि.

18⁵ O जअदु once only, SU जेदु once
 only, T जेदु २. — W महाराउ, N
 देओ, O भट्टार.

18⁷ W भट्टारय देवी, PNO add एदं, W इदं.
 — STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकण्डकुम्भण्डपडणं⁸ ।

राजा । सारङ्गिए सव्वं वित्थरेण कधेसु⁹ ।

सारङ्गिका । एदं विस्सवीअदि¹⁰ । अणन्तरादिक्कन्तचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिढाविदा¹¹ । अअं च दिक्खाविहिप्पविट्ठाए देवीए विस्सत्तो जोईसरो गुरुदक्खिणाणि-
मित्तं¹² । भणिदं च तेण¹³ । जइ अवस्सं दक्खिणा दादवा ता एसा दीअदु¹⁴ । तदो देवीए विस्सत्तं¹⁵ । जं आदिसदि भअवं ति¹⁶ । पुणो वि

संज्ञासमयः S adds अज्ज. — N जूअं, SU तुह्मेहिं सा, T ठमं. — P मया परिणात्रिदु, W *शाखदव्व, N *शोदव्वा omits तिः S *शाहदेव्वो, T *शाहदव, U *शाहदव्वे.

18⁸ W भोदी, N भो, ST omit; U होदि omits किं — P *कुम्भण्डं, W *कुम्भ-
डवरणं, N अकालकोहं, O अअं, S TU आभासादो णियडिअं अहं (S अ-
अं) गुणंफलं (S कोहिंफलं).

18⁹ WO सवित्थरं omit सव्वं. — PS कहेहि, N कधेहि, T कहेस, U कहेसु. — P adds किं खेदं, W कं खेद ति, O किं एदं ति.

18¹⁰ N रव्वं, O देव रदं, SU रव्वं, T omits. — T कहिजइ.

18¹¹ P अणन्तरातिक्कन्तचउहसीदिवसे, W अविक्कन्तचउहसीदिवसे, N अणन्तरातिक्कन्त-
चउहसीदिवसे, O अणन्तरं णियत्तवउह-
सीदिवसे, S अणन्तादक्कन्तचउहसीदिवसे, T
अणन्तराणोक्कन्तचउहसीदिवसे, U *क्कन्त-
उहसीदिवसे. — P पोमरायमणिक्कमणी,
W पोमरायमणिक्कमयं, N पोमराअमई,
O पोम्मराअमणिक्कमई. S पोम्मराअमरं.

— W गोरि, N गौरी. — W कदुअ भेरवाणंदस्स पासे, N कदुअ भं. — P¹ T कदुअ. — P परित्याविदा, W पदि, N पडिहाविदा, O पडिहा, S पडिहाविआ, T पटाविदा, U पड.

18¹² PWNO सअं. — POT अ. — P दि-
क्खा गिहाद, W दिक्खा गदीहा, NO
दिक्खा गहिदा, S दक्खिणाविहिं पयिदुए,
T दिक्खाविहिणिविदुए, U दिक्खाविहि-
प्पविदुए. — P तदो देवीए, W तदा
तयापि, NTU omit देवीए; O तदो तए.
— P चिणविदो य सो, N विस्सुतो.

18¹³ O तेण जोईसरेण, TU देण.

18¹⁴ P दि, W जदि, OSTU जइ मे. —
NO गुरुदक्खिणा. — PWSU दाअव्वा.
— P एसा दीअदु, W पसादीकयदु, N
पसादीअदु महाराअस्स, O अहिलहिदो
अत्थो करोअद ता एसा दीअदु, S एसोद
उप्पादीअदु एदं, TU उप्पादीअदु एदं.

18¹⁵ PS omit तदो. — N विस्सत्तं, STU
भणिदं.

18¹⁶ W जं आ तं कायव्वं, N आदिसति, S
*मइ. — O भेरवाणंदो. — PWNSTU
omit ति.

उल्लविदं तेण¹⁷। अत्थ एत्थ लाडदेसे चण्डसेणो खाम राआ¹⁸। तस्स दुहिदा घणसारमञ्जरि त्ति¹⁹। सा देवणएहिं णिहिट्ठा जधा एसा चक्क-
वट्टिघरिणी भविस्सदि त्ति²⁰। तदो सा महाराएण परिणेदद्वा जेण
गुरुस्स वि दक्खिणा दिस्सा भोदि²¹। भट्टा वि चक्कवट्टी किदो भो-
दि²²। तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं ति²³।
अहं च विणवेदुं पेसिदा²⁴। गुरुदक्खिणा वि दिस्सा²⁵।
विट्ठकः । विहस्य²⁶। एदं तं सीसे सम्पो देसन्तरे वेज्जो²⁷। इध अज्ज वि-
वाहो लाडदेसे घणसारमञ्जरी²⁸।

18¹⁷ P पुणो पुणो. — WO omit वि. —
O भणिदं, STU उत्तं; PWO add च.
— T तेण भेर°, U देण.

18¹⁸ N अत्थ एत्थ. — P लाडसमंडले, W *दे-
सम्मि, NT लाट°, O लाडदेसमंडले. —
W *सेणे.

18¹⁹ S दुहिआ. — P *मंजरी ति, N *मंजरी
खाम.

18²⁰ P दिवणाहि, WT *सुएहिं (T *हि), N
देवखेहिं, O देवखेहिं. — P दिट्ठा, W
आट्ठा, NO आदिट्ठा, T omits. — W
NOT omit जधा; SU जह. — STU
omit एसा. — P चक्कवट्टकारिणी, N
चक्कवत्ति°, T *परिणी हविस्सदि. — P
omits ति, — T adds णिव्वाहिदं.

18²¹ P omits. — N omits सा; O तए. —
PW *राअहत्थेण, N *राअस्स, O *राओ.
— PW परिणाविदव्वा, N *णेत्तव्वा, O
*णाविदव्वो ति, TU *णेदंवा. — N
तेण. — NSTU गुरुदक्खिणा, O अम्ह
गु°. — NU omit दिस्सा; S वि दिस्सा.
— PW भविस्सदि, O भोटु, S होइ,
TU होदि.

18²² WNO भत्ता. — NTU omit वि; OS
अ. — O चंक्कवत्ती. — PWNO कदो,
SU omit; T कोदे. — P भोत्ति, WT
होदि, O भोटु ति, SU होइ.

18²³ P omits तदो; W ता. — SU विह°
दे°, T अवहसिअ दे°. — PNO भणिअं,
T भणिदं. — P यदा. — O आणवेदि,
S आदिसद. — PWNOS omit ति.
— W adds तं कोरदि.

18²⁴ P तदो अहं च. — PNSTU *विदुं. —
S पेसिआ.

18²⁵ P गुरुस्स वि गुरु°, WNO गुरुस्स गुरु°
(O दक्खि°) SU तुह गुरुद°, N *दक्खि-
णाणिमित्तं. — PWNO omit वि. —
W सा instead of दिस्सा, N omits;
O दिस्से ति. — U adds होइ.

18²⁶ O omits.

18²⁷ W ता उवक्खायां गदं. STU इदं. —
PWT omit तं; N ते, U ता. — P
उत्तोसे.

18²⁸ Mss. इह. — OS विआहो. — P ला-
इएसे, N लाट°, STU देसन्तरे. — TU
*मंजरी ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो²⁹ ।

सारङ्गिक । देवीए कारिदं पमदुज्जाणस्स मज्झट्टिदवडतरूमूले चामु-
ण्डाअदणं³⁰ । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि³¹ । त-
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि³² । इति परिक्रम्य
निष्क्रान्ता³³ ।

राजा । वअस्स सब्बं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि³⁴ ।

विदूषकः । एवं रोदं³⁵ । एण हु मअलञ्छणं अन्तरेण अस्सो मिअङ्कम-
णिपुत्तलिअं पज्जरावेदि सेहालिआकुसुमुक्करं वा करेदि³⁶ ।

प्रविश्य³⁷

18²⁹ P ते पुण, N ते, O omits; STU देण.

— N भेरवाणंदप्यहावो. S भेरवाणंदप-
भावेण. P पहावा, TU पहावेण. — P
परोखेवा, W परोक्खे, N ण प्पच्छक्खो,
S अवरक्खो, T ण सकीअदि विदू, U
अपरोक्खो. — O adds दे तां प्रति कहिं
स संपदं भेरवाणंदो.

18³⁰ P देवी, STU omit. — PNO कारिद,
W °दे. — W पमुज्जाणस्स, TU °ज्जा-
ण. — POU °ट्टिदे°. — P °तरूमूल, N
°खउलतरु°, S °वट°. — P चामुंडाअदणे,
WN °डाअअणे, O °डाअवणे, STU
चामुंडाय आअदणं (S °तणं).

18³¹ O भेर°. — PWNOS omit वि. —
PWN देवी omit समं. — PWNOTU
omit तहिं. — SU आअमिस्सदि, T
आमिस्सदि.

18³² P उभो अणदो, W अणदो, N ता अ-
ज्जा, O ता सज्जा, TU तणाय. — NO
TU omit अ. — W तक्खणविहिदा,
NO ढक्खणविहिदो, S तंकाल°, TU
तङ्काल°, U °विहिद. — P कोदुअनर.

W केअईलदाहरण, N कोऊहडघरे, O
कोऊहलेना. — PNOSU omit भवि-
स्सदि; T हविस्सदि. — PWNOS add
ता इह ज्जेव (P ज्येय, O ज्जेय) देवेण
ठादव्वं (P गंदव्वं, W गंतव्वं).

18³³ P omits इति. — ST omit परिक्रम्य.

18³⁴ W राजा साकूतं. — WNU सव्वं. —
W विर्यभिय, N विज्जंभिअं, O विअं-
भिअं. ST भेरवाणंदविहिदं, U भेरवा-
णंदविहिअं. — PS omit ति; WT ति.
— P तक्कोमि.

18³⁵ OSTU एव्वं. — N खेदं, SU एदं.

18³⁶ NU मिअंकल°, OST मिअल°. — P
मयंक°, W मियंकपुत्तलियं, O °पुत्तलिं. —
PO पज्जरावेदि, W पळवेदि, N प्पसा-
यदि, S °वेइ, U पज्जरिवेदि. — W
एण हु सरअसमोरमंतरेण सेहा°, N एण हु
कदुसमअमंतरेण सेहा°. — P °कुसुमक्कोर,
W °कुसुमक्कोरो, TU °कुसुमफुक्कारं. —
PO विकरेदि. WN किरदि. S करेइ, U
करोदि.

18³⁷ NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरूमूले णिब्भिस्स सुरङ्गादुवारस्स पिधानं
चामुण्डा³⁸ । तां हस्तेन प्रणम्य³⁹ ।

कप्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रुहरिसुरं ।

जअइ पिअन्ती काली परमेद्धिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण णिग्गच्छदि सुरङ्गादुवारेण कप्पूरम-
ञ्जरी¹ ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी³
कर्पूरमञ्जरी । भअवं पणमामि⁴ ।

भैरवानन्दः । उइदं वरं लहसु⁵ । इध ज्जेव उवविस⁶ ।

कर्पूरमञ्जरी उपविशति⁷

भैरवानन्दः । स्वगतम⁸ । अज्ज वि ण एदि देवी⁹ ।

प्रविश्य¹⁰

18³⁸ P एदं तं. O इदं वडतरूमूलणिब्भिस्स. SU
वडअरुं, T वउमाहि. — W णिकंतस्स.
N विनिहिदस्स. — O सुंगा. — N
दुआरस्स. — P पिधानं. W विधाने,
N पिहाण, OSU पिहाणं, T पिधाणं. —
W चामुंडास्ते, O omits; T चामुंडाअ-
दणं. — WO add इह (O मत्थ) ज्जेव
(O ज्जेव्थ) खणमेतं चिट्ठामि.

18³⁹ PN omit तां; W चामुंडा, O चामुंडां.
— SU कतांजलिः प्रणम्य. — N adds
पटति.

19¹ P भुवणा कोलस्स. — WNS omit पुरो.
— P सुराणा. WN पुराण, O सुरासुर,
ST सुरासुराण (T णं). — W रुहरिसु-
रपुरं. N रुहरिसंपूरं.

19² PNO जअदि. — N चंडी परमेद्धी. —
T कपालचसण्या.

19³ P प्रविश्योपवि व. OSTU श्योपसृत्य. —
NO omi: च

19² O कहं अज्ज वि. — P निगच्छदि, N
आअरुदि, S णिग्गच्छदि. — O सुंगा.
— NO दुआरेण.

19³ U omits ततः. — W उद्घाटननाटितकेन,
NSU सुरंगोद्घाटितकेन, T सुरंगोटितकेन.

19⁴ TU कर्पू पुरोवलोक्य. — P पणविज्जसि,
WO पणमिज्जसि, N पणविज्जसि.

19⁵ P उच्चिदं. W पुत्ति इच्छियं, N उचिदं, S
वच्छे इमं, T उदई. — P वर. — W
लह, OT लहेसु, S लहेहि, U लहस्सु.

19⁶ N omits. — Mss. इह. — P ध्येव,
O ज्जेव्थ, SU मत्थ, T यत्थ. — P
उपमसु. W उपविम, O उवविससु, SU
उवविसाअदु (S उप), T उवविसदि.

19⁷ PNSU omit. — W कर्पू तथा कत्वा.
— T omits उपविशति.

19⁸ PNSTU omit भैरु; W स्व भैरु. —
OS omit स्वगतम.

19⁹ O कहं अज्ज. — STU ण एदि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यावलोक्य च¹³ ।
इअं कप्पूरमञ्जरी¹⁴ । ता किं णेदं¹⁵ । भैरवानन्दं प्रति¹⁶ । इदं विस्सवीअदि
णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि¹⁷ । ता गेण्हअ
आगमिस्सं¹⁸ ।

भैरवानन्दः । वच्छे एवं करीअदु¹⁹ ।

राज्ञो व्यावृत्त्य परिक्रामति²⁰

भैरवानन्दः । विहस्य स्वगतम्²¹ । इअं कप्पूरमञ्जरीठाणं अस्सेसिटुं गदा²² ।
प्रकाशम्²³ । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ
सट्ठाणे चिट्ठु²⁴ । देवीए आगमणे पुणो आगन्तव्वं²⁵ ।

कर्पूरमञ्जरी तथा करोति²⁶

वि. — N णो गच्छदि. — P कलावदो
देवो.

19¹¹ WT राज्ञो २, S देवो and omits the
rest. — TU omit परिक्रम्य. — W
वलोक्य. — P omits च; TU स्व.

19^{12, 13} O भअवं पणामामि । भैर । विरं जोअ
उवविससु । देवो.

19¹² P भयं, W अए इयं. — P भगवतो
देवो चा, W भवतो, SU °वई.

19¹³ PN प्रविश्यावलोक्य च, STU omit.

19¹⁴ P अए इअं, W अध इयं, N इतो इअं,
O अए कप्पू इअं, T इअं अ.

19¹⁵ NSTU एदं, O खेदं.

19¹⁶ T प्रकाशं भैर° प्रति.

19¹⁷ W इयं, O भअवं इदं. — P विणवीय-
सि णियभुवणे, O °भवणं. — P कदुय
विवाहसामग्गियं, N कदुअ वि°, O गदुअ
वि°. — WT °सामग्गो, S विआह°. —
PW आगद म्हि, O omits; T आदंस्सि.

19¹⁸ P ततो, WN तदो तं. O omits; SU
तं. — PO गेयहाविअ, N गयहाविअ,
S गाहिअ. — ST आअमिस्सं.

19¹⁹ PNOT वत्से. — SU इदं, T एव्यं. —
WO करिदु. S करइ, TU किरदु.

19²⁰ P व्यावृत्ति, S omits.

19²¹ TU omit विहस्य.

19²² P omits इअं. — P कर्पूरमंजरी इति
गेहमणेसिटुं, W °मंजरीघरं, SU °जरि-
ट्ठाणं — W गदा इति निःक्रांता.

19²³ O प्रकाशं कर्पूरमंजरीं प्रति.

19²⁴ NOT °मंजरी. — P त्वं सुरंगाद्वारेण,
N °दुआरेण, O सुरंगादयोरे. — P प्येव.
N जेव्य, O ज्जेव्य, STU omit. — P
तुरिदपद. N तुरिदं पदं, SU तुवरिअ°,
T तुरिअ°. — P गदुय, W गइअ. —
P पंगणे, W णिअभवणे, T संगणे. —
P विट्ठु.

19²⁵ PWS देवो. — O आगमणेण, STU
आअमणे. — O पुणो वि, S इह पुणो
वि, TU पुणो इह. — W आतंतव्वं,
STU आअं, TU °दव्वं.

19²⁶ PU omit. — W कर्पू° । इं भअवं आ-
णवेदि । इति निष्क्रांता, N कर्पू° दुङ्करं

राज्ञी । इदं रक्खाघरं²⁷ । प्रविश्यावलोक्य च स्वगतम्²⁸ । अए इअं कप्पूरम-
ञ्जरी²⁹ । सा का वि सारिक्खा दिट्ठा³⁰ । प्रकाशम्³¹ । वच्चे कप्पूरमञ्जरी
कीदिसं दे सरीरं³² । आकाशे³³ । किं भण्णासि³⁴ । मह सिरोवेअणा समु-
प्पस्य त्ति³⁵ । स्वगतम्³⁶ । ता पुणो तहिं गमिस्सं³⁷ । प्रविश्य पार्श्वायवलोक्य³⁸ ।
हला सहीओ विवाहोवअरणाइं लहुं गेण्हअ आअच्छध³⁹ । इति
परिक्रामति⁴⁰ ।

प्रविश्य कर्पूरमञ्जरी तथेवास्ते⁴¹

राज्ञी । पुरो ऽ वलोक्य⁴² । इअं कप्पूरमञ्जरी⁴³ ।

भैरवानन्दः । वच्चे विभ्रमलेहे आणीदाइं विवाहोवअरणाइं⁴⁴ ।

करोदि, O कर्पू. । जं भवं आणवेदि त्ति
निष्क्रान्ता.

19²⁷ PNS देवी, O राज्ञी निरूप्य. — NST
इदं. — P रक्खगेहं, N रक्खागेहं, O
रक्खाभवणं.

19²⁸ S omits च. — PWNO omit स्व.

19²⁹ TU omit अए.

19³⁰ N omits सा; P adds पुण. — P
साङ्गा, W सारिक्खआ, N सदिका, O
रस्सा सारिक्खय, S सारिक्की, T सरकि,
U सरिक्की. — P पिक्खिदा, W भङ्गा,
N मए पि, O चिट्ठदि.

19³¹ PWNO omit.

19³² PN वत्से. — PNOT मंजरी. — N
कीदिसं. S कीरिसं, TU केरिसं.

19³⁴ WNSTU भण्णासि.

19³⁵ N सच्चा मह, TU omit मह. — P
सिरोवेणा, W सिरेवेभणा, N सरीरेभणा.
O वेअणा. — PWNO omit समु,
TU प्पस्ये. — PWN omit त्ति. —

S adds ता सेरं सुणोअदु, TU सेरं सु-
प्पीअद.

19³⁶ P देवी, WO राज्ञी, NU राज्ञी स्व, S
omits.

19³⁷ TU omit ता. — U पुणो वि.

19³⁸ S omits प्रविश्य; T प्रका. — PN पा-
र्श्वतोवलोक्य O पार्श्वम्, STU पश्चादव;
O adds च.

19³⁹ W हला. — PS omit सहीओ; N सु-
खीओ. — P गणणाइं, W गणाइ, N
गणणाइं, S विआहो, T होवरणं, U
होवअरणं. — P इह. WN लहु, STU
omit. — W गियहअ, SU गयिहअ. —
P आगच्छय, W आगच्छ, N आअध,
O आगमिस्सध, STU आअच्छह.

19⁴¹ P omits प्रविश्य; O कर्पू प्रविश्य.

19⁴² S देवी. — PN add च. S adds स्व.

19⁴⁴ P कालवदि. TU मिअंकलेहे; SU add
किं. — WO आणिदाइं, S आणिआइ.
— P वगणणाइं. N पकरणाइं, S वि-
आहो, SU गणाइ, T गकरणाइं.

राज्ञो । अध ई⁴⁵ । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-
मरिदाइं⁴⁶ । ता पुणो गमिस्सं⁴⁷ ।

भेरवानन्दः । एवं भोदु⁴⁸ ।

देवो निष्कामति नाटितकेन⁴⁹

भेरवानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु⁵⁰ ।

कर्पूरमञ्जरी निष्कान्ता⁵¹

राज्ञो । रत्तागृहप्रवेशं नाटयति कर्पूरमञ्जरीं दृष्ट्वा⁵² । अए सारिक्खदाए विण्णडिद
म्हि⁵³ । स्वगतम्⁵⁴ । ज्ञाणविमाणेण णिव्विग्घं परिसप्पिणा तं आणेदि
जोईसरो⁵⁵ । प्रकाशम्⁵⁶ । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-
च्छध⁵⁷ । चामुण्डायतनप्रवेशनाटितकेन तामवलोक्य⁵⁸ । अहो सारिक्खदा⁵⁹ ।

19⁴⁵ WNSTU देवो. — PNO आणोदाइं,
W omits; STU अह ईं.

19⁴⁶ PWO पुण. — P °मंजरी ससुचिताइं,
WNO °ससुचि°, S °दाइ, T ससुचिआइं,
U °इआइ. — PNSU आभरणाइं (SU
°इ), T आभनणाइं. — P वीसरि°, W
वीसरियाइं. SU °दाइ.

19⁴⁸ STU एव्वं. — PO कौरुदु, N करोअदु.
STU omit भोदु.

19⁴⁹ P omits देवो; WOTU राज्ञो. — W
निकम्प्य, ST निष्कमणं, U निष्कामं. —
S नाटयति.

19⁵⁰ STU omit पुत्ति. — P तं ज्येव, W
तं ज्येव, N तह ज्येव, O तह ज्येव्व,
S तुय वि तहिं, T तुमं वि तं ज्येव्व, U
तुय वि तं ज्येव. — PWO कौरुदु, S
गंतव, TU करिअदु.

19⁵¹ S नायिका पूर्ववदाचरति, TU नायिका
निष्कान्ता.

19⁵² WOU देवो, N राज्ञो राजा च. S omits.

— W °गृहे. — N नाटयतः. — STU
नायिकां दृष्ट्वा. — S adds स्व.

19⁵³ P सारिक्खणा, W सारिक्खणा, N सा-
रिक्खणा, STU सारिक्खणा. — N वि-
ण्णदिद, O विदंविद, STU विण्णल्ल.

19⁵⁴ S omits.

19⁵⁵ O णिव्विग्घपरिसप्पिणा ज्ञाणा°, S °वि-
खादेण, TU °विखाणेण. — P णिव्वि-
ग्घपरिसप्पिणा, W णिव्विग्घं परिसरे अ-
प्पणो, N णिव्विदं परिसप्पणं, STU
णिव्विग्घेण. — PO तामाणेदि, W तं
तमाणेदि, N तमाणेदि, S तं आणेदि,
TU पुरिसं (T पुरुसं) इत्थिअं वा आणे-
दि (U °योइ). — P महाजोगेसरो, W
महाजोई, N महाजोओ.

19⁵⁶ WNSTU omit.

19⁵⁷⁻⁵⁹ WNSTU omit सहीओ. — N छं
once only, ST omit; U जो. — W
णिवेदिदव्वं, ST विवाहोइदाइं (S °इ),
U विवाहोइदो. — PO तं तं, W तं
लहुअं. NST omit. — O गेण्हअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि⁶⁰ ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च⁶¹

भैरवानन्दः । आसणं आसणं महाराअस्स⁶² ।

सर्वे यथोचितमुपविशन्ति⁶³

राजा । एसा सरीरिणी मअरइअपालित्तिआ देहन्तरसंठिदा सिङ्गार-
सवरचावलट्टी दिवससंचारिणी पुण्णिमाचन्दचन्दिआ⁶⁴ । अवि अ
गुणगणमाणिकमञ्जूसा रदणमई बाउल्लिआ⁶⁵ । तधा अ एसा विसा-
रिणी कुसुमणिअरा महलच्छी⁶⁶ । किं च⁶⁷ ।

गण्हअ, U गण्हआ. — P आगदा, W
गळध. S आअच्छत्त, T आअळझ, U आ-
अंळम्ह. — W 'यतनेप्र', N 'यतननाटि-
तकेन. S चामुंडागृहं प्रविश्य तामव' स्व.
TU चामुंडामंटपप्रवेशं नाटयति प्रविश्य
कपूरमंजरी पूर्ववदास्ते. — W तामलोक्.
TU राज्ञी तामव'. — W सारक्खिदा २.
N सरिळं, SU सारिळं. T सरिळं.

19⁶⁰ P यत्से कलावदि, W देवी. — WO
उवविससु. — WTU omit वि. — PW
आगदो. — P ध्ये, NO ज्जेव्व, STU
एव्व and omit वट्टदि.

19⁶¹ T विदूषकच. — O सारंगिका च.

19⁶² N omits भैर'. — WNS आसणं once
only. — PSTU omit महाराअस्स.

19⁶⁴ N राजा नायिकां प्रति. TU राजा स्व. —
WO एसा सा. — W कपूरमंजरी सार-
क्खिया विलासचरणी instead of सरी-
रिणी. — P 'छयापालिया. W 'छियप-
रिद्धिआ. N मअरइअपालिद्धिआ, O मअ-

रइअस्स सव्वाधिआ सती, STU 'पालि-
त्तआ. — P देहन्तरं संठिद, N देहन्तरेण
मंटिआ, STU omit. — P 'सबधयु-
लट्टी. W 'सबर', N सिंगारसचावलिट्टी,
O 'संचअचावलट्टी, STU सिंगारसमर', T
'चाप'. — N दिअस', ST दिअह'. —
P पुणमुदिया, W पुण्णिमाइंद', NO 'अंद',
STU पुणचंद'.

19⁶⁵ S मखे, TU अवि अ मखे. — P पट्ट-
यगुणमाणिकमंजूसा, W एसा गुणगणमा-
णिक्कुसुत्तिया, N प्यगुणगुण', O प्यगुण-
गण', S गुणगणण'. — BNOSTU
रअण', P गामयी, W मणिऊण मणास्स.
— BPO अंजणस्स सलाआ, W वाउ-
णिआ, N अंजणसलाआ, STU पुत्तलिआ.

19⁶⁶ P omits. — W जधा सु, N जधा अ,
O जधा, SU जहा, T omits. —
STU omit एसा. — B आरणाकुसुममा-
णिप्यच, W लावणाकुसुमणिसणा, N रअ-
शोकुसुमणिउणा, O अरणाकुसुमणिप्फणा,
STU विसारिणी कुसुमणिअरा. — O
महलट्टी.

भुवणजअपडाआ रुवरेहा इमीए

जह तह णअणाणं गोअरं जस्स जाइ ।

वसइ मअरकेऊ तस्स चित्ते विचित्ते

वलइअधणुदणो पुह्णिहं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्¹ । सच्चं किदं तए आहाणअं² । तडं गदाए वि णावाए
ण वीससीअदि³ । ता तुण्हक्को चिट्ठु⁴ ।

राज्ञो । कुरङ्गिकां प्रति⁵ । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण
सारङ्गिआ वि घणसारमञ्जरीए करेदु⁶ ।

20^a P °जणपडाया, W भुअणजपडोया, N °जणवताआ, O °वडाआ, T °पडाआ. — WN रुअ°, STU रुवसोहा.

20^b BPO जह जह, T तह तह. — B गोअरे, N गोरसं. — BWNO जादि. P दि.

20^c PSTU गअणवलणसखा (P वयण°, P°T °चलण°) पेसिदो तस्स मखे. — O चसदि. — B मयरधो, W मयरद्धो, N °केतु, O °केदु. — N विचित्तो.

20^d W वलईय°, N वलइद°. — B पुंदेहिं. P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंखिदेसू. — PSTU अणंगो, W ससरेहिं.

20¹ B जनांतिकं । एकांते, PN जनांतिकेन.

20² O वअस्स सच्चं, P सत्त्वं, T सच्चं. — B कयं, PW कदं, O omits, S गदाए गहिदं, U एआए गहिदं. — P ते, OSU omit; T तोए. — P आहणयं, O आहणं सुणसु, S आभलणं, TU आभरणं; S adds किं तु, TU किं तु.

20³ B तङ्गिदाए, PN तङ्गदाए, W महारा-

यतङ्गदाए, O तङ्गदाए, ST तङ्गदेण. U तङ्गदेण. — NSTU omit वि. — B गौकाए, PW गावाए, N गौआए, O गाविआए, SU विआरेण, T विआए. — B घोसमदि, WOSU विससोअदि, T विमसिअदि.

20⁴ O omits. — S तं. — PWNSTU तुग्होको. — P चिट्ठु, STU चिट्ठामि. — WO add पियययस्स (W only) तुमे मअणसरप्पहारजज्जरिद(°ज्जरिअ°)हिअअं एवं कुरुकुराअंतं (O कुरुकुरुअंतं) सुणिअ देवो तुह अहिप्पाअं सुणिस्सदि (O सुणिस्सदि । तुण्हक्कअं चिट्ठु) । भएवानंदः । वळे (W only) पत्तं विवाहमंगलमुहुत्तं ता महाराअस्स किज्जदु जधोचिदं तए पडिचणं (W जधोचिदप्पडि°).

20⁵ U omits राज्ञो. — BO omit कुर° प्रति.

20⁶ B कुरंगीए, STU omit. — N तुभं. — B गोवत्थं, P °निवत्थं, N गोवळं, OS विआह°. — PWNNO कुरु, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः⁷

भैरवानन्दः । उवज्झाओ हक्कारीअदु⁸ ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्झाओ
अज्जकविञ्जलो चिट्ठदि⁹ । ता करेदु अग्गिआरिअं¹⁰ ।

विदूषकः । एस सज्जो म्हि¹¹ । भो वअस्स उत्तरीए गण्हं दाइस्सं दाव¹² ।
हत्येण हत्यं गेएह कप्पूरमञ्जरीए¹³ ।

राज्ञो चमत्कृत्य सविषादमवलोकयति¹⁴

सारंगोया, P सारंगिए. — PNSTU omit
वि. — NT करोदु, O कोरदु.

20⁷ BO इत्युभयोर्विवाहः, PN 'वाहकरणं,
STU उभे तह इत्युभयोर्विवाहलंकारं (S
तहे ति उभं, T 'वाहनेपथ्यं) कुरुतः.

20⁸ WO भैर' वच्छे. — B उवज्झाय, O उ-
वज्जाओ. — B हक्कारियदु, T अक्का-
रिअदु.

20⁹ BS omit राज्ञो; TU देवो. — B उ-
पाध्याय आर्यकपिञ्जलस्तिष्ठति. — PW
NO read अज्जउत्त एसो वि (O omits)
and omit सअलं अज्जः; S सअलसो-
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —
P उज्जाउ, O उव्वज्जाओ. — PN 'क-
विञ्जलओ, STU 'कवञ्जलो; S adds ति.
— T चिट्ठ.

20¹⁰ P भैरवानन्द ता करेदु, O कोरदु, STU
करीअदु. — B अगारियं, P अगिणा-
रियं, N अगिआरिअ, STU अगिकज्जं.

20¹¹ O विदू' त्यरितमुत्थाय. — BPWO omit

एस सज्जोम्हि, TU omit एस. — S
omits म्हि.

20¹² ST omit भो वअस्स; U ता वअस्स. —
N उत्तरीए, O उत्तरीअयण्डस्स, S उत्त-
रीअ, T उत्तरिवच्छे, U omits उत्त-दाव.
— B गण्हं, N गण्ढो, T गण्हं. — B
दाइस्स, N देविस्सं, O दइस्सं, S omits;
T वयहामि. — N ताव, S omits.

20¹³ B हस्ते हस्तं गृहाण कर्पूरमञ्जरीः, W
परियोदु महाराउ कप्पूरमञ्जरिं इति हस्ते
हस्तं ग्राहयति कर्पूरमञ्जरीः, O तुमं ह-
त्येण, T वअस्स हत्येण, U गहाण ह-
त्येण. — N इत्थं, SU हत्थंगुट्ठं. — P
गेएहे, N गेयिहअ, SU omit; T कप्पूर-
गिदाण.

20¹⁴ BP इति राज्ञो चमत्कृत्य (P 'ता), W
राज्ञो इत्याकार्यं स्वगतं किं नेदं इति च-
मत्कृत्य, N इति भन्ता संमुहे इत्यमण-
अदि इति संस्कृत्य, O इति चमत्कृत्य
कथं भुल्लो हं, S राज्ञो च' सविषादमा-
लो, TU देवो etc.

भैरवानन्दः । सुट्टदरं भुल्लो सि¹⁵ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि ति
णामन्तरं¹⁶ ।

राजा । करमादाय¹⁷ ।

जे कएटा तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगब्भदलावलीसु ।

पंसेण गूण तुह मज्झ सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमीकखो क-
रीअदु¹ ।

20¹⁵ B omits भैर; O भैर तस्य भावमुप-
लभ्य विदूषकं प्रति; S reads भैर वच्चे
पडिसिद्ध, and then follows a lacuna
which a second hand has filled
out as in U; TU भैर । वच्चे किं गु
पडिसिद्धादरं विअ पुलोएसि (T विलोए-
सि). — SU omit सुट्ट-सि. — B
सुट्टदरं, W उच्चञ्जाअ सुट्टदरं, N तुअं
सुट्टदुतरं, T सुट्टअरं. — P भल्लो,
N भोलो, T भता. — W ससि,
T सति.

20¹⁶ O जादं, T भदो. — SU कप्पूरमंजरि
ति. — BPSU घणसारमंजरीए, W
मंजर, NO मंजरी, T omits. — B
इति, POSTU omit. — B नामधेयां-
तरं, P किमंतरं, W अपरं नामंतरं, STU
णामंतरं एदं.

20¹⁷ ST add स्वगतं.

21 B केअइतिउसस्स कंटया ते सुंदरीए करफंस-
रोमांछावलीणिज्जिता धुवं.

21^a P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तित्समुद्धफलेसु हंति, N
तित्समुद्धफले ण सति, O तित्समुद्धफ-
लाण हंति, S तिमिसबंधफलाण.

21^b P वे, N ते. — PWN गंधवला, O
गुहवलावलीसुं, SU लोए.

21^c ST पंसेण. — P नूह तुह मंजुसरीरजाया,
W नूण तुह मज्झ सरीरतुल्ला, N तुअ
पुण मज्झ सरीरतुल्ला, O गूणमिह मज्ज
सरीरओअस्स, STU ताण तह (T इह)
मज्झ सरीरदिखा.

21^d T दे. — PNO सुंदरीए. — P बहुपुल-
यंकुराह, W वहलं पुलअंकुरिल्ला, NSTU
बहला (NT व) पुलअंकुराली, O पुलआ
वहला पउता.

21^e B भो वयस्स । ता भामरीओ दिज्जउ । हु-
यवहे लाजा छिणंउ, P वामरियाउ दि-
ज्जंतु, हुयासे लज्जामोषकं कोरदु, W भो
वयस्स भामरीओ दिज्जंतु हुयवहे लाजा
खिपिज्जंतु, N भो वअस्स णज्जलिअहु-
अवहभमरीओ दिज्जदु हुअवहे जलांज-

राजा सर्वं तथैव नाटयति² । नायिका सलज्जा तिष्ठति³ । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं
सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे⁴ ।

नेपथ्ये⁵

लोओ क्विपदु, O भो वभस्स भामरिओ
दिज्जंतु वहुलाजंजलोओ खिण्णदुः, S व-
भस्स पज्जलिये हुअवहे आहुदी दिज्जइ ।
(lacuna) कखो । तुवरिअपदं दिज्जउ भ-
मरोओ, TU वभस्स पज्जलिदे (U 'ए)
हुदवहे आहुदी दिज्जउ (T 'ई) करउ
लाआमोकखो । तुवरिअपदं करोअदु सत्त-
पदी परिक्कमो.

21²⁻⁴ B भामर्या नाटयति । नायिका धूमेन
व्यावृत्तमुखी । राज्ञी सपरिवारा निःक्रांता,
P भामर्या नाटयतः । नायिका धूमेन वि-
मुखी । राज्ञी परिवारा निःक्रांता । राजा
सर्वं करोति विवाहं निर्वर्त्य सोत्साहं स-
र्वानपि यथाहमभ्यर्च्य विसर्ज्य चा चक्रवर्ती
भूत्वा तथा सह आसां चक्रे सहर्षां, W
भामर्या नाटयति नायिका धूमेन व्यावृत्तमुखी ।
राज्ञी सपरिवारा निःक्रांता । सख्यां प-
ञ्चकखं परिणोदा कप्पूरमंजरी, N राजा
भमणं नाटयति । नायिका धूमेन व्यावृ-
त्तमुखी तिष्ठति । राज्ञी सपरिवारा निः-
क्रांता, O राजा तथा करोति, S इति
परिणयति.

21⁵-24 BPW omit. — N भैरवा । वि-
वाहे दक्खिणा दिज्जदु आचरिअस्स ।
राजा । दिज्जदु । वभस्स गामसअं ते
दिखं । विदु । सुत्थि होदु ति नतन्ति ।
भैरवा । महाराअ किं ते पुणो वि पिअं
कुयोमि । राजा जोईस्सर कि अवरं पिअं
वट्ठदि, end of the ms. The trans-

lation adds यतः कुंतलेस्वरसुताकरस्य-
श्रृंङ्गारसौख्यशिशिलोक्तः स्वर्गः । पाल-
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणो-
यम् । तथाप्येतद्भवतु तावत् । सार्थो न-
न्दतु सज्जनानां सकलो वर्गः खलानां पु-
नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-
शीः सर्वदा । येषो मुंचतु संचितमपि स-
लिलं सस्योचितं भूतले लोको लोभपरा-
दमुखो ऽ नुदिवसं धर्मं मतिं बिभर्तु. —
O भैर' राजानं प्रति किं ते भूओ पिण्यसु-
यकरोमि राजा भभवं तुह प्यसादेण एस
लट्ठा राज्ञी परिणोदु महाराओ सख्यां प-
ञ्चखं नेपथ्ये वेतानिकः पठति सुहणिव-
धो भोदु विवाहमहूसवो देवस्स तद्वा अ
मअणमिव रई सा वासुदेवं व लट्ठा हर-
मिव गिरिपुतो साहिलासं पउत्ता सुहभदु
सह अ तं चक्रवर्ती यहुदं सिरिख किं-
दवंसा सामरज्जस्स वोआ राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु
भरदवअणं २ । णिच्चं वट्ठदु सज्जणाण
सअलो वणो खलाणं पुणो णिच्चं खि-
ज्जदु भोदु वंभणजणो सच्चासिद्दा सख-
दा । मेहो मुंचदु संचिअं पि सलिलं
सस्सपिअं भूअले लोओ लोहपरम्महो गु-
दिअहं धम्मं मदिं पावस दुस्सकतमाश्रि-
त्य स्वामिस्सवच्चरणारविंदवशतः भृंगार-
संजोखिनो लब्धा पंचशरप्रिया ननु मया
कपूरमंजर्यसौ तल्लाभेन च चक्रवर्तिपदवी
लोके समासादिता किं किं नेह करोति
हंत महतां संदर्शनं जतुषु.

वैतालिकः । सुहाअ भोदु विवाहमहूसवो देवस्स^१ ।

जं मुहं तिमिसं एव च पणसं जे पारिभद्दुमा
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लङ्गं बला तारिस्सा
रोमञ्चा फुडपुट्टकण्ठअमिसा मेल्लन्ति णिच्चुल्लसा ॥ २२ ॥

भैरवानन्दः । अखं किं दे पिअं करीअदु^१ ।

राजा । इदो वि परं किं पिअं^१ । जदो^१ ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए
लङ्गा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।
संजाआ अवि चक्कवट्टिपअवी किं अणमभत्थणं
सवं तुज्झ अणुगहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥
तथा वि इदं भोदु^१ ।

भरतवाक्यम्^१

21^a T वैतालिकयोरेकः. — SU सुहो. —
Mss. होदु — After देवस्स T adds
सुहोवणदसअलमहो सुरमंडलविरदसोत्थि-
वाअणम्महलिददसदिसावह विवाहसवो
संउत्तो.

22^a T जं मुतंथं तिणीसं. — TU अ. — S
दे पारिभद्दु (lacuna).

22^b S जो दंढो.

22^c T संते तुज्झ करस्स तं, SU कलेवरे. —
T लङ्गं. — K संगे तव करस्स यत्त गु-
णगणं लङ्गुफलास्तादृशा.

22^d SU रोमंअणुहं, T रोमंअे फुठपुट्ट. — TU
मेलन्ति. — K रोमांअेरितकंटकमिणात्
मेलन्ति नित्योञ्जवलाः.

22¹ SU पिअं ते (U दे). — T करिभदु.

22² S इदो परं किं पिअं. — TU किं अखं
वि.

22³ SU omit; T अदो.

23 S omits.

23^c T चक्कवट्टी. — TU णदवी. — T अ-
णमभत्थं.

23^d TU भरिदं. — TU लंभइ, K लभ्यते.

23¹ S तथाणोदमस्तु. — T भैर । तच्च, U
तह. — T एदं. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे^१ ।

चतुर्थं जवनिकान्तरम्^२ ।

24 TU अणुपमगुणं कर्तव्यं परिमलमहिम्नं मुहेतु
विभरन्ति (T विभरदि) कपूरमञ्जरीभं ति-
भुवणतिलभं पुणो जलद्. — K as S. —
S 'दिअह विष्णु'. — T adds राजा कर्पू-
रमञ्जरी हस्ते यद्वात्वा कौतुकागारं विवेच.

24¹ BS omit; O इति परिक्रम्य निष्क्रान्ताः
सर्वे.

24² B इति चतुर्थं, STU इति चतुर्थं. — P
WSU यव^३.



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARĪ

BY

STEN KONOW

GLOSSARIAL INDEX.

Abbreviations:—ts.=tatsama.—H.=Hemacandra's Grammatik der Prākṛitsprachen (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880.—HD.=The Deśi-nāmamālā of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

- अ after anusvāra च [च] and. a, i. 1¹, 3¹, 5^b, 12³, 17¹, 20²⁷, 22¹, 23^b, 26¹, 33¹, 34^{d, 33}; ii. 4¹, 5², 6^c, 9^d, 11^{c, 5}, 23^d, 27^{b, 1}, 28^c, 30^{c, 1}, 31^{d, 1}, 40⁵, 46^b, 50^b; 18^c.
iii. 1¹, 3^d, 4^{3, 5}, 5⁵, 6¹, 8^{1, 2}, 13¹, 14¹, 15¹, 17¹, 18¹, 20^c, 21¹, 22^b, 25^{d, 1}, 27¹, 31¹, 32¹; iv. 2^b, 6¹, 9^c, 10¹, 18³², 19^{65, 1} ca, i. 1^c, 11¹, 18⁷, 19^d, 20^{15, 26, 29, 31}, 22^{a, b}, 23^{c, 1}, 34³⁰, 35^c; ii. 6^{24, 26}, 10^c, 23^d, 24^d, 29¹, 47^{b, d}; iii. 3^{d, 18}, 5^a, 12¹, 18^d, 19^b, 20^d; iv. 3¹, 18^{12, 13, 24}, 19⁶⁷, 22^{a, b}.
- अं after anusvāra च [च] and. a, i. 1¹, 3¹, 5^b, 12³, 17¹, 20²⁷, 22¹, 23^b, 26¹, 33¹, 34^{d, 33}; ii. 4¹, 5², 6^c, 9^d, 11^{c, 5}, 23^d, 27^{b, 1}, 28^c, 30^{c, 1}, 31^{d, 1}, 40⁵, 46^b, 50^b; 18^c.
iii. 1¹, 3^d, 4^{3, 5}, 5⁵, 6¹, 8^{1, 2}, 13¹, 14¹, 15¹, 17¹, 18¹, 20^c, 21¹, 22^b, 25^{d, 1}, 27¹, 31¹, 32¹; iv. 2^b, 6¹, 9^c, 10¹, 18³², 19^{65, 1} ca, i. 1^c, 11¹, 18⁷, 19^d, 20^{15, 26, 29, 31}, 22^{a, b}, 23^{c, 1}, 34³⁰, 35^c; ii. 6^{24, 26}, 10^c, 23^d, 24^d, 29¹, 47^{b, d}; iii. 3^{d, 18}, 5^a, 12¹, 18^d, 19^b, 20^d; iv. 3¹, 18^{12, 13, 24}, 19⁶⁷, 22^{a, b}.
- अङ्ग [अङ्ग] a foot, ii. 47^a.
अङ्गुली [अङ्गुली] without bracelets, iii. 26^b.
अकण्ड [अकण्ड] unexpected, sudden, iv. 18^c.
अकथित untold, see कथ.
अकलित्र not performed, see कल.
अकालजलद ts. name of a man, i. 18⁹.
अकुङ्कुम ts. without saffron, iii. 26^a.
अकुण्डल ts. without earrings, iii. 26^b.
अक्षर [अक्षर] a letter, i. 20¹⁴; ii. 1^a, 8^a, 10⁶.
अखण्ड ts. unbroken, whole, entire, iv. 3^b.
अखण्डित [अखण्डित] unbroken, i. 16³.
अगुरु ts. aloes, iii. 14^b, 27^a.
अग्रा [अग्रा] first, foremost; front, foremost point, i. 16^c, 26^a; ii. 6^a, 14^b, 20^a, 43^a.
अग्राह्य [अग्राह्य] forepart of the hand or arm, i. 4^c.
अग्निआरिआ [अग्निआरिआ] arranging of the sacred fire, iv. 20¹⁰.
- अङ्गुली [अङ्गुली] a garment, cloth, i. 28^b; iv. 4^a, 10^a.

अगिम [अगिम] *first*, i. 29^b.

अग्य [अग्य] *a respectful offering*, i. 4^d.

अचद्विअ *not performed*, see चद.

अङ्ग ts. *act of a drama*, i. 6^b.

अङ्गुर ts. *a sprout, shoot, blade*, iv. 21^d.

अङ्ग ts. *a body, limb*, i. 13^b, 14², 20^{15, 16, 31}, 33^a; ii. 10^c, 12^a, 28^{b, c}, 36^a, 41^a, 42^b; iii. 8^d, 17^c, 19^a, 24^b, 33^a; iv. 7^b, 13^b.

अङ्गण [°न] *a place, courtyard*, ii. 47^d; iii. 20¹⁶; iv. 11^b.

अङ्गणा [°ना] *a woman, female*, i. 14², 25^c, 36^d; iii. 16^d.

अङ्गुलि ts. *a finger*, i. 36^c.

अचन्दय [°न] *without sandal*, iii. 26^a.

अच्चभुद [अत्यद्भुत] *very wonderful, supernatural*, i. 21^b.

अच्छहम [अत्यधम] *exceedingly inferior*, i. 20^a.

अच्छुत्तम [अत्युत्तम] *exceedingly superior*, i. 20^d.

अच्छ ts. *clear, transparent*, iii. 4^b.

अच्छरिअ [आश्चर्य] *marvellous, wonderful; a wonder*, i. 24⁵, 25¹³; ii. 42^b; iii. 3¹².

अचि [अक्षि] *eye*, i. 16³; ii. 3², 27^a, 41^c; iv. 1^b.

अजगिअ *not produced*, see जग.

अजल [अज] *to-day*, i. 20³⁴, 34²⁵; ii. 1², 6^{14, 23}, 29⁵; iii. 3^{4, 7}, 20³, 24^b; iv. 9¹⁸, 18²⁸, 19^{2, 9}.

अजल [आर्य] *an honorable man, master*, i. 12³, 20^{5, 11, 36}, 34¹; ii. 6⁷; iv. 20³.

अजलउत्त [आर्यपुत्र] *honorific designation of the husband*, i. 19⁶, 34³⁸; iv. 20³.

अज्जकख [अध्यक्ष] *superintendent, head* *ajjhakkhikidāo*, iv. 9¹².

अञ्जल ts. *border, end, skirt*, i. 26^c, 27^b; iii. 3^c, 22^a.

अञ्जण [°न] *collyrium*, i. 20³⁶, 26^a; ii. 19^a.

अञ्जलि see जलञ्जलि.

*अण see सुरअण.

अणङ्ग [अन°] *Cupid*, i. 2^b, 33^d; ii. 6^d.

अणङ्गकेली [अन°] *name of a woman*, iv. 9¹¹.

अणङ्गलेहा [अनङ्गलेखा] *name of a woman*, iv. 9⁹.

अणङ्गसेया [अनङ्गसेना] *name of a woman*, iv. 9⁸.

अणन्तर [अन°] *without interval, immediately adjoining*, i. 12²; iv. 18¹¹.

अणिल [अनिल] *wind*, i. 16⁴, 17^d, 20^c; iii. 20^b.

अणुकार [अनु°] *resembling*, iii. 25^c, 28^d.

अणुगह [अनुगह] *favor*, iv. 23^d.

अणायअ [अनुनय] *conciliation*, i. 20⁴³.

अणुदिअह [अनुदिवस] *day after day*, iv. 24^a.

अणुबन्ध [अनु°] *continuity, sequence*, iii. 25^a.

अणुराअ [अनुराग] *love*, iii. 12².

अणुसार [अनु°] *conformity to*, ii. 31^b.

अण्य [अन्य] *other*. appo, i. 20³⁹; ii. 6^a, 29^{12, 13}; iv. 18³⁶. appā, i. 4⁵. appam, i. 18⁷, 20^{2, 31}; ii. 6^{24, 26}; iii. 13^c, 14^c, 16^{c, 2}; iv. 22¹, 23^c. appam ca, *moreover*, i. 18⁷, 20³¹. appena, i. 27^d; iii. 19^c. appa, iv. 2¹. appā, iv. 13^a, 15^b, 17^a. appānam, i. 1^b.

*अण [कर्ण] *ear*, see आ[अण].

अणोख [अन्योन्य] *each other*, iii. 9^a; iv. 10^b.

अत्त- [आत्मन] *self, oneself*. appā, i. 8¹. attānaam, iii. 4¹, 8¹. attapo, ii. 10^a; iii. 20^b.

- अत्य [अर्थ] *object, meaning*, i. 8^a, 20^{7, 8}.
 अत्याचल [अस्ता°] *the western mountain behind which the sun is supposed to set*, ii. 50^d.
 अत्यागो [आस्थानो] *an assembly-room*, ii. 3^a.
 अदस *that, yonder*. amunā, i. 26^d.
 अदिणाय [अतिनिपुण] *very clever*, ii. 29¹⁰.
 अदिसंतावि- [अतिसंतापिन] *very burning, hot*, ii. 41⁵.
 अदिसिसि [अतिशिथिर] *very cold*, ii. 41⁵.
 अद् [आर्द्र] *wet, moist*, ii. 11^c.
 अद्ध [अर्ध] *half, half portion, side*, i. 25^b, 28^c; ii. 42¹¹.
 अद्धणारोम [अर्धनारोम] *Śiva as half female*, i. 28^a.
 अद्धणिद् [अर्धनिद्र] *half asleep*, ii. 50^a.
 अध [अद्य] *now, then*, ii. 11³. adha im [atha kim], *what else, yes, certainly*, i. 4¹⁷, 21^a; iv. 19⁴⁵. adha vā [atha vā] *or, or rather*, i. 18¹⁰, 30². Cp. अह.
 अन्त ts. *end*, i. 14^d; iii. 2^b; iv. 9^{8, 9, 10, 11}.
 अन्तर ts. *interior; interval; different, another*, i. 7^b, 12³, 29^{a, d}, 34³⁴, 35^b; ii. 1^a; iii. 3^b; iv. 18²⁷, 19⁶⁴, 20¹⁶.
 अन्तरिद [°त] *gone within, hidden*, ii. 43^{2, 12}.
 अन्तरेण ts. *without, except*, i. 34^{17, 18}; iv. 18³⁶.
 अन्तेउर [°पुर] *inner apartments, harem*, i. 34³⁸; ii. 11³; iv. 9¹³.
 अन्तो [अन्तर] *internally, within*, iii. 10^b, 12^a.
 *अन्द [चन्द्र] *the moon*. muhaanda, ii. 17^b.
 अन्दोल- *to swing, wave, shake*. andolia, i. 17^b. andolida, i. 16³.
 अन्दोलण [°न] *swinging*, ii. 35^a, 37^b.
 अन्धभार [°कार] *darkness*, iii. 22⁸.
 अपुञ्च [अपूर्व] *not having existed before, quite new, wonderful*, i. 25^a, 34²⁵.
 अप- see अत्त-.
 अवला ts. *a woman*, i. 15^a; iv. 7^d.
 अवभत्यण [अभ्यर्चन] *request*, iv. 23^c.
 अबुअ [अद्भुत] *wonder*, i. 26^d.
 अबुदुण [अभ्युत्थान] *rising from a seat in honor of*, iii. 20²³.
 असुणा see अदस.
 असोहण [°न] *not bewildering*, iii. 26^c.
 अस् ts. *water*, iii. 4^a.
 अम्महे H. 4. 284. *a particle expressing joy*, i. 34²⁴.
 अम्मो H. 2. 208. *a particle expressing surprise*, iii. 20¹⁵.
 अम्हारिस [अस्मादृष] *like me*, iv. 2^a.
 *अर [कर] *causing, performing*, i. 15^b, 34³³; ii. 28^d; iv. 24^a.
 अर्च् *to honor, praise*. accemi, iii. 22^d. accido, i. 34³³. accidā, ii. 6^{23, 25}.
 अलभ [°क] *a curl, lock of hair*, i. 26^a; ii. 20^a.
 अलंकार ts. *decoration, ornament*, i. 31^a; ii. 24².
 असंकिअ, *किद see क.
 अवअव [°यव] *a limb*, i. 33^c; ii. 48^a.
 अवइअ see तू + अव.
 अवत्था [°स्था] *state, condition*, ii. 8⁸, 9¹.
 अवदारेदि see तू + अव.
 अवन्तिमुन्दरो ts. *name of the wife of Rājāṣekhara*, i. 11^b.
 अवर [अपर] *another*, iv. 12^a, 18^a.
 भवराज [अपराजित] *name of a poet*, i. 8⁸.

अवसर ts. *occasion, turn*, ii. 0⁵, 47⁴; iii. 26³.

अवसाण [°न] *stopping, end*, iv. 10^a.

अवसं [°श्यम्] *necessarily*, iv. 18¹⁴.

अवि [अपि] *and, also; though*, i. 1¹, 3¹, 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5², 27¹, 29^c, 30¹, 31¹; iii. 1¹, 6¹, 8², 13¹, 14¹, 15¹, 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9^b, 19⁶⁵, 23^c.

अविणीत [°नीत] *immodest, insolent*, iii. 8¹.

अस to be. mhi, i. 29^d; ii. 28²; iii. 37², 9¹¹, 18¹; iv. 19^{17, 53}, 20¹¹. si, ii. 6¹³, 11¹; iii. 22^d; iv. 2^a, 20¹⁵. atthi, i. 25^{d, 5}, 34⁸; iii. 9^b, 13^c, 14^d, 16^c; iv. 9^{2, 3}, 18¹⁸. santi, iv. 21^a. āsi, i. 18^{2, 8}.

असुर ts. *a demon*, ii. 31^b; iv. 19^a.

असोअ [°शोक] *a tree with red flowers*, *Jonesia Açoka*, i. 20²⁷; ii. 42³¹, 43^a, 46¹, 47^a.

असोसण [अशोषण] *not drying up, not withering up*, iii. 26^c.

अह [°य] *then*, ii. 3^d. Cp. अध.

अहं I. ahañ, i. 13¹, 16¹, 18^{1, 6}, 20^{14, 16, 30, 41}, 34^{16, 30, 38}; ii. 6⁶, 28⁴, 32², 41⁶; iii. 3^{16, 18}, 4^{1, 4}, 34⁹; iv. 7¹, 18²⁴. hañ, iii. 7^d. mañ, i. 20^{15, 28}, 28⁸, 32^d, 34^{22, 38}; ii. 1^d; iii. 3^a, 20¹⁷, 34⁹. mae, i. 25⁶, 34³⁵; ii. 6¹⁴, 8³, 24²; iii. 3^{c, 4}; iv. 18⁷. majjha, i. 16¹; ii. 40²; iii. 23^a; iv. 21^c. mama, iii. 4⁹. ma-ha, i. 18⁸, 19^b, 20^{39, 40}, 25^d, 30^d, 34¹⁰; ii. 3^c, 6²⁰, 8^c, 9¹, 29^{12, 21}, 42¹¹; iii. 24^b; iv. 19³⁵. me, i. 18², 20^{23, 25}, 34^{5, 13}; iii. 2^d, 3^d, 16³, 20^d; iv. 2¹⁰. amhe, i. 16², 34³⁰, 36¹. amhāṇaṃ, i. 4², 19⁵, 20²⁰. no, i. 1^c.

अहह ts. *a particle implying sorrow or surprise, alas*, i. 25¹³; ii. 42^b.

अहिणअ [अभिनय] *acting, gesticulation*, iv. 15^b.

अहिणव [अभिनव] *new, original*, iii. 31¹.

अहिदेवआ [अधिदेवता] *presiding deity*, ii. 48^b.

अहिप्पाअ [अभिप्राय] *intention*, ii. 48¹; iii. 8^b.

अहिव [अधिप] *a king*, i. 12^{b, 8}; iii. 5².

अहो ts. *a particle expressing surprise*, i. 29²; ii. 29²¹, 42^{2, 5}; iii. 4⁸, 31¹; iv. 0², 9¹³, 19⁵⁹.

अहोसुह [अधोमुख] *having the face downwards*, ii. 13^b.

आ [आस] *a particle expressing pain or anger*, i. 18⁶, 20²⁸; iv. 2⁸.

आ prep., to, until, iv. 4^{a, b}. āṇṇaṃ [ākarnaṃ] *up to the ear*, ii. 6^d. āmūlaṃ, to the ground, i. 4^b.

आअड्डिअ see कप्.

आअदण [आयतन] *a sanctuary, altar*, iv. 18³⁰.

आअर [आदर] *attention, care*, i. 13^c.

आअर [°कर] see कुसुमाअर.

आअल्लअ [°यल्लक] HD. 1. 75. *impatience, longing*, ii. 10⁶.

आइ [°दि] *first; beginning with*, i. 1^a; iii. 10^a.

आउह [°युध] *weapon*, iii. 26^c.

आगमण [°न] *coming, return*, iv. 19²⁸.

आइम्बर ts. *show, display*, ii. 24^b, 32^b, 47^c; iii. 12².

आइम्बरिल्ल H. 2. 159. *ostentatious, imposing*, ii. 31^a.

आटत्त H. 2. 138. *applied*, iv. 9¹¹.

आगण [°नन] *mouth, face*, ii. 1^c, 30^a; iii. 3^a, 16^a.

आगन्दण [°नन्दन] *pleasing, delighting*, iii. 28^b.

आगवेदि *see* ज्ञा + आ.

आणा [°ज्ञा] *an order, command*, i. 18^d.

आतङ्क ts. *disease, pain*, iv. 7^d.

आदेश [°श] *an order, command*, ii. 42^{27, 28}.

आप + प्र *to get, obtain, arrive*. patto, i. 13^d; iii. 4^b. pattā, i. 20^b; ii. 28³. pattammi, i. 35^b.

+ सम् *to complete; to arrive, come*. samattā, ii. 44^d.

आरम्भ ts. *beginning*, i. 12^a.

आलवाल ts. *a basin or trench for water round the root of a tree*, i. 34³⁹.

आलिङ्गण [°न] *embracing*, ii. 1^c, 43^a, 44^b.

आली ts. *row, series*, ii. 11^c; iv. 21^d.

आवली ts. *line, row, range*, i. 4¹, 20^{b, 8, 25}; ii. 16^a, 31^a, 32^c; iii. 26^d; iv. 2¹⁰, 21^b.

आविल ts. *turbid, greasy*, i. 13^a.

आवेश [°श] *entering into, devotedness, passion*, ii. 1³.

आसण [°न] *a seat*, i. 21², 24¹, 34⁴; iv. 19⁶².

आसम [°चम] *a hermitage*, i. 17^a.

आसा [°शा] *hope*, ii. 9^d.

आहरण [आभ°] *an ornament*, i. 20²⁶, 28^a; iv. 10^a, 14^b, 19¹⁶.

आहा [°भा] *light, appearance*, ii. 41^b.

आहायक [°भायक] *a proverb*, iv. 20².

इ *to go*. ei, iii. 10^b. edu, ii. 0³.

+ आ *to come*. edi, iv. 19³. enti, i. 15^d. ehi, i. 12¹, 34^{3, 22}; iii. 20⁵. enti, ii. 31^d.

इ [किम्] *see* अथ इ.

इअ [इति] H. 1. 91. *thus*, i. 9^b; ii. 22^a, 40^a.

इण see इदम्.

इत्थं ts. *thus*, i. 18^c, 33^c; ii. 41^c.

इदम् *this, that*. aam, ii. 45^a; iv. 18¹².

iam, i. 4⁸, 26^d, 35^c; ii. 29¹⁵; iv. 18³⁸,

19^{12, 14, 22, 29, 43}. iṇam, ii. 27^d; iii.

8^a. idam, i. 24¹; ii. 22¹, 28¹; iii. 20¹⁹;

iv. 2^a, 19^{17, 27}, 23¹. imam, ii. 29^c.

iminā, i. 12^a, 28²; iii. 19², 34^{b, 9}.

assa, i. 10^a. imāe, i. 34⁴. imfe,

ii. 24^c; iv. 20^a. imia, i. 28^b. ime, i. 4².

imā, iv. 14^a. imāu, iv. 11^a. imāo,

i. 34³². imīu, iv. 10^b. imāpam,

i. 7^b.

इतर [इतर] *another*, i. 4⁴.

इतो [इत्स] *hence, this way, further*, ii. 0³, 41^a; iv. 10¹, 22^a.

इथ [इह] *here*, i. 14³, 20²⁷, 25⁷; ii. 29¹⁶, 41²; iv. 18²⁸, 19⁶. Cp. इह.

इन्दआल [इन्दजाल] *jugglery*, iii. 20^{19, 21}.

इन्दजाल *the same*, ii. 44¹; iii. 12^d.

इन्दोवर ts. *a blue lotus*, ii. 3^c.

इन्दु ts. *the moon*, ii. 1^c, 29^d, 30^d, 41^b; iii. 1^c, 32^a.

इव ts. *like, as, as it were*, iii. 20^b, 28^a.

इष्ट *to wish*. icchāmi, i. 24⁵. icchai, i. 11^b. icchanti, ii. 28^d. icchidā, i. 34³⁵.

+ अनु *to search*. anṇesiadu, i. 20³⁹. anṇesidun, iv. 19²².

+ प्र *to dismiss, send*. peschi, i. 34³⁸. pesedu, iii. 34^a. pesiam, ii. 7^a. pesida, ii. 6¹⁷. pesidā, iv. 9¹⁴, 18²⁴.

हृत् ts. *here*, i. 7^b; ii. 48^a; iii. 13^c, 16^c, 17^a; iv. 2^a. Cp. हृथ.

ईक्ष् + उप to *neglect, overlook, disregard*.
uvekkhādi, iii. 20^a.

+ ष to *see*. pekkhāmi, iii. 20¹⁹. peccha,
i. 14^d; iii. 32^b, 34^b; iv. 10^b. pek-
kha, i. 18³; ii. 43⁵, 44¹. pekkha-
du, i. 16³. peccchantinam, ii. 30^c.
pekkhidavvāṇi, iv. 9¹⁸.

ईदिस [ईदिस], *fem.* *si, *such*, i. 18⁶, 20²⁶, 33,
34¹⁷; ii. 45¹.

ईस [ईस] *slightly*, iii. 23^a. isisa, i. 14^b;
iii. 4⁹. isisi, ii. 1⁵.

ईसर [ईसर] *see* जोईसर.

ईसारीस [ईसारीस] *jealous anger*, i. 4^a.

उ ts. *an expletive particle*, iii. 13^b,
14^a, b.

उभर [उभर] *the belly*, ii. 1^b.

उभार [उभार] *noble, exalted*, i. 19³.

उचद [उचित] *fit, proper*, i. 4³; ii. 10⁶; iv.
19⁵.

उद्धर [उद्धर] *a heap, multitude*, i. 19^a;
iv. 18³⁶.

उद्धर H. 1. 58. *the same*, iii. 1^d.

उक्ष् to *sprinkle, wet, moisten*. ukkhiā-
nam, iv. 8^c.

उच्च ts. *high, elevated*, ii. 31^a.

उच्चभ [उच्च] *a collection, heap*, i. 28^a; ii.
21^a; iv. 10^a.

उच्छोद [उच्छुद] *withering*, ii. 10^a.

उच्छन्न [उच्छन्न] *lap, interior*, ii. 29^a; iii.
27^d.

उच्छल [उच्छल] *bright, shining, beautiful*,
i. 34^d; ii. 40^a, 41^a; iii. 4^b, 27^a.

उज्जाण [उज्जाण] *pleasure-garden, park*, ii.
6²²; iii. 22⁸, 9; iv. 18³⁰.

उज्जुअं [उज्जुअं] *directly, straightforwardly*, i. 20⁴, 20.

उज्जोद [उज्जोद] *light, lustre*, iii. 24³, 26¹.

उहु ts. *a star*. udusamaa, *evening*, i. 36^b.

उहुमरिअ [उहुमरिअ] *terrified*, ii. 29^b.

उण [उण] *again, however*, i. 4², 16¹⁹, 6^b,
16², 20⁸, 14²⁵, 30⁴¹, 28⁶, 33^b, 34³³;
ii. 1^c, 6²⁴, 8³, 10⁶, 24³, 29⁴, 32², 41⁸,
42¹⁴, 43⁸, 11, 48³, 49²; iii. 8^a, 9¹, 16²,
33^b, 34³; iv. 1^b, 2³, 5¹, 7¹, 9¹², 19⁴⁶.

Cp. पुणो.

उच्चभ [उच्चभ] *high, elevated*, iii. 16^b.

उष्ण [उष्ण] *hot, warm*, ii. 11^a.

उत्तंस ts. *crest, chaplet*, iii. 29^a; iv. 7^a.

उत्तर ts. *northern; accompanied with,*
consisting chiefly of, i. 18^a; iv. 9¹¹.

उत्तरफणुणी [उत्तरफणुणी] *the 12th lunar man-*
sion, preceding Hasta, which word
means also hand, i. 20¹⁶.

उत्तरासाढा [उत्तरासाढा] *the 21st lunar mansion;*
preceding Gravana, which word
means also ear, i. 20³¹.

उत्तरीअ [उत्तरीअ] *an upper garment*, i. 34⁵;
iv. 20¹².

उत्ताण [उत्ताण] *stretched out, conceited*, i. 19⁵.

उत्तास [उत्तास] *fear, terror*, iii. 7^b.

उत्ति [उत्ति] *speech, expression*, i. 8^b, 20¹;
iii. 31¹.

उत्तु ts. *lofty, high, tall*, ii. 29¹⁵; iii. 7^c.

उत्थम्भण [उत्थम्भण] *raising*, i. 18^b.

उद्देश [उद्देश] *place, region*, ii. 42²⁶.

उत्पत्ति [उत्पत्ति] *birth, origin*, i. 34¹⁷.

उत्पल [उत्पल] *a blue lotus*, i. 34^c; iv. 7^b.

उप्पिउ *see* च Caus.

उपकुल्ल [उत्कु] opened, swollen, i. 20^b.

उत्थिम्भिर HD. 1. 127. fem. °ri, afflicted, dejected, ii. 9^c.

उत्थुहुण H. 4. 101. emerging, rising, ii. 31^d.

उत्थिज्जदि see भिद् + उद्.

उमा ts. name of the wife of Īiva, i. 24^c.

उममत्त [उन्म°] drunken, mad, ii. 2^d.

उम्मुक्क see मुच् + उद्.

उम्मुहिद्द [उन्मुद्वित्त] unsealed, opened, ii. 47^b.

उम्ह- [उम्मन्] heat, iv. 1^a.

उरई [°गी] a female snake, i. 20^a.

उल्लस ts. sport, play; splendor, ii. 47^b; iv. 22^d.

उल्लासि- [°सिन्] shining, i. 28^b.

उवभरण [उपक्°] instrument, means, iv. 9^{1a}, 19^{3a, 4a}.

उवभार [उपच्चा°] procedure, (remedial) treatment, ii. 41⁶, 42^{2, 8, 21}; iii. 19⁹.

उवज्जाअ [उपाध्याय] teacher, i. 9^a; iv. 20^{3, 9}.

उवमा [उप°] resemblance; as last member of a compound, like to, i. 32^b; iii. 16^b; iv. 9^d.

उवमाण [उपमान] comparison, i. 30^c.

उवरि [उप°] above, over, ii. 20^b, 33^a; iii. 3⁹; iv. 9^{1a}.

उवह H. 2. 211; HD. 1. 98. see, lo, ii. 50^d.

उव्वेल्ल [उव्वेल] H. 4. 223. overflowing, ii. 1^b.

उव्वअ [उभय] both, ii. 18^a, 42²¹; iv. 2^a.

उव्व [उत्स्व°] festival, pleasure, i. 13^d, 16³, 18^d; iv. 21⁶.

उसुअ [उत्सुक] desirous, eagerly expecting, ii. 40².

उ Caus., to give, offer. appenti, ii. 38^b. uppiu, ii. 19^b.

एक्क [एक] one. ekka, i. 26^d; iii. 25^d; iv. 1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20¹¹; ii. 6²²; iii. 17^c. ekkā, i. 4³. ekkāni, i. 25⁶, 26^c. ekkēṇa, i. 24^c, 27^a; ii. 6²⁵; iii. 4⁵. ekkassim, i. 20²⁶. ekke, iv. 2¹.

एक्कत्थ [एकत्थ] near, ii. 8^d.

एक्कमित्त [एकमित्र] the one or only friend, ii. 50^c.

एक्कायली [एक्का°] a single string of pearls, i. 20⁷; iii. 5^b, 6^a, 20³.

एक्केआ [एकेकता] the being one-by-one. °āe, one by one, singly, iii. 5^a.

एक्केम HD. 1. 145. one another, iii. 10^c.

एण ts. a black antelope, ii. 21^b.

एणाङ्ग [एणा°] the moon, iii. 28^d.

एणाणाहि [°नाभि] musk, ii. 7^b.

एण्ह H. 2. 134. here, now, i. 14^c, 20^c; ii. 43¹.

एतद् this, that. esa, i. 4¹⁰, 28⁶; ii. 27¹; iv. 3^c, 7^d, 20¹¹. eso, i. 4⁷, 28^{2, 6}, 34²⁴, ii. 6^{10, 20}, 43¹³, 46¹; iii. 8², 20¹⁶, 34^{3, 8}; iv. 18³, 20⁹. esā, i. 20^{2, 18, 40}, 28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b, 10^{2, 3}, 41^{c, 8}; iv. 9¹⁴, 18^{14, 20}, 19^{64, 66}. eam, i. 5^a, 11^b, 35^a; ii. 8^c. edam, i. 4¹¹, 5², 31¹, 34⁵; ii. 6⁴, 10⁸, 29⁸, 41¹, 42⁷, 43²; iii. 9¹, 12³, 34^{5, 7}; iv. 5¹, 18^{8, 10, 27, 34, 35}. edassa, i. 5⁶, 28^{3, 8}. eāi, ii. 40^a. edāe, i. 31¹,

33²; ii. 9¹, 10⁴. ee, iv. 4^d. edāim, ii. 8². edāhim, ii. 10⁵. edānam, i. 34^{31, 33}.

यत्तिभ H. 2. 157. *so much, so great*, ii. 6¹⁶.

यत्थ [अत्र] *here*, i. 12^b, 25⁵, 34⁸; ii. 8³, 9¹, 44^d, 47^{1, 4}; iii. 12^b; iv. 5¹, 18¹⁸. etthantare, *in the meantime*, i. 29^d.

यदावत्थ [एतदवस्थ] *being in that condition*, i. 34³⁸.

यमेभ [यमेव] H. 1. 271. *just so*, ii. 49^a; iii. 9^b.

यत्ति [ईदृश] *such*, iii. 21^b.

यत्थ ts. *thus, so*, i. 18¹³, 20^{15, 17, 28, 30}; ii. 6⁷, 40⁴, 50⁵; iii. 3², 8⁶, 16¹; iv. 4¹, 18³⁵, 19^{19, 48}.

भोटु [°ष्ठ] *lip*, i. 13^a; ii. 41^a.

भोटिस् see तृ + भव.

भोलगाविभा HD. 1. 164. *a female servant*, ii. 9¹, 28⁴.

भोल्ल [आर्द्र] H. 1. 82. *wet, moistened, juicy, fresh, 'new'*, i. 28^b; iii. 1^b; iv. 4^a, 7^b.

भोसठ [औषध] *a medicament*, iv. 6^d.

कमली [कद°] *the plantain tree*, ii. 14^b; iv. 18¹.

कव [°वि] *a poet*, i. 1^a, 4¹⁹, 5⁵, 6³, 8³, 9^a, 10^a, 20².

कवत्तण [कवित्व] *poetry, office of poet*, i. 19⁵, 20^{6, 18}, ii. 10².

कवन्द [कवोन्द] *a king of poets, a honorific epithet of a poet*, i. 11^a.

कवराभ [कविराज] *the same*, i. 9^a.

कज [कृत्] *a sacrifice*, i. 24^b.

ककस [कर्कश] *hard, rough, merciless*, i. 20⁴³.

ककुत्ता ts. *a bracelet*, i. 18¹⁰.

ककुत्तली ts. HD. 2. 12. *the Açoka tree*, i. 17^c.

कच्च [काच] *glass, crystal*, i. 20²⁶.

कज्ज [कार्य] *work, affair, business*, ii. 6⁸, 28⁴, 29^{1, 4, 8, 12}. kim kajjam, *what is the use of*, ii. 28^a; iii. 1^a, 12², 19^c.

कज्जल ts. *lampblack, used as a collyrium*, i. 20⁷; ii. 23^a, 41^b, 46^a; iii. 33^b; iv. 14^a.

कज्जण [काञ्चन] *gold*, i. 32^a; ii. 12^b; iii. 1^b.

कज्जणचयड [काञ्चन°] *name of a bard*, i. 16²; iii. 26¹.

कज्जणमाला [काञ्चन°] *name of a woman*, iv. 9¹⁰.

कज्जणसेल [काञ्चनशैल] *mount Meru*, ii. 15^b.

कज्जो [काञ्जो] *name of a town in Southern India, Conjevaram*, i. 15^a.

कज्जो [काञ्जो] *a girdle*, i. 34^a; ii. 15^a, 23^c, 34^b, iii. 18^a.

कज्जुलिआ [°का] *a bodice*, i. 20⁷.

कज्जिभ [काज्जिक] *sour gruel*, ii. 29¹¹.

कद + प्र to show, display, manifest. paa-dei, iii. 12^c, 17^d.

कदक्ख [कटाक्ष] *a glance, a side-long look*, i. 29^a; iv. 24^b.

कदिल्ल HD. 2. 52. *a cloth girt round the loins*, i. 27^d.

कदिमुत्तभ [कटिसूत्र] *a girdle*, i. 20⁹.

कठिद see कृष्.

कण ts. *a drop*, iv. 8^c.

कणाभ [कनक] *gold*, i. 20⁹; iii. 22^b; iv. 9¹².

कणक्कणिअ [क्कणक्कणित्त] *tinkling*, ii. 32^b.

कण्टु [°निष्ठ] *youngest*, ii. 6²⁴.
 कण्ठ [°क] *a thorn, prickle, sting*, iii. 24^a; iv. 21^a, 22^d.
 कण्ठ ts. *the throat*, i. 16³, 20²⁷; ii. 1^b, 2^a, 17^a; iii. 2^c, 6^b, 20⁷; iv. 17^a.
 कण्ड [का°] *an arrow*, i. 16³; iii. 18^d.
 कण्डारेद् *to excavate; carve, sculpture*.
 °riṇa, iii. 17^d. According to O = utkīrya. Cp. *Marāṭhi*, *kamḍāranem*.
 कण [°र्ण] *ear*, i. 20⁴⁰, 32^b; ii. 27^a; iii. 20³.
 कण्यउज्ज [कान्यकुब्ज] *name of a city, Kanouj*, iii. 5².
 कण्ठर [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14².
 कन्या [कन्या] *a young girl*, i. 25⁶.
 कन्याढी [कर्णाटी] *a Karmāṭa woman*, i. 15^c.
 कण्ठुपल [कर्णोत्पल] *an ear-lotus*, i. 34^c.
 कण्ठूरिआ [कस्तूरिका] *musk*, i. 18¹⁸, 34³⁹.
 कथ् *to tell, say*. *kadhemi*, i. 32⁴; iv. 9⁶. *kadhehi*, ii. 11². *kadhedu*, iii. 2³. *kadhesu*, iii. 16²; iv. 18⁹.
kahijjau, i. 5^a. *kadhīadu*, i. 34⁷; iii. 3⁶. *kadhido*, ii. 41⁹, 50². *akadhidā*, i. 28⁴. *kadhidaṁ*, i. 5⁷.
 कथं [कथम्] *how, why*, i. 18¹⁵, 30¹; ii. 1², 6¹³, 21¹, 11⁶, 40²; iii. 10¹, 22⁴; iv. 2¹¹.
 Cp. कहे.
 कन्तारत्तण *wretchedness, imbecility (K, kārpaṇya)*, i. 19², 20⁷.
 कन्ति [का°] *loveliness, beauty*, ii. 27^b, 30^b.
 कन्द ts. *a root, bulb, garlic*, iii. 28^c, 29^b.
 कन्दप [°पे] *Cupid*, i. 16³; ii. 40^b, 41^d; iii. 28^c.
 कन्दप्यकेली [°पकेली] *name of a woman*, iv. 9¹¹.

कन्दलिद [°त] *richly or suddenly produced*, i. 16³.
 कन्दलिल्ल H. 2. 159. *shooting, sprouting*, iii. 28^c.
 कन्दली *the plantain tree; a new shoot, sprig*, ii. 14^b; iii. 20^a; iv. 7^c.
 कन्दोट्ट HD. 2. 9. *a blue lotus*, iii. 3^b.
 कण्यन्त [°न्यान्त] *end of the world, universal destruction*, iv. 19^a.
 कण्पूर [°पूर] *camphor*, i. 17^b, 29^c, 34³⁹; iii. 28^a; iv. 5^c.
 कण्पूरमञ्जरी [कर्पू°] *name of the heroine of our play*, i. 34^{20, 24}; ii. 6²⁴, 28³, 29^{6, 7}, 40², 42^{15, 17}; iii. 8⁴, 20²³, 22¹, 31¹; iv. 9⁶, 19², 14, 22, 24, 29, 32, 43, 50, 20^{13, 16}.
 कम [क°] *succession, regular course, manner*, iii. 4^b, 5^b, 25^d; iv. 3^c.
 कमल ts. *a lotus*, ii. 11⁴, 16^a, 50^a; iv. 22^b.
 कमला ts. *a name of Lakṣmī*, iv. 24^b.
 कम्पि- [°म्पिन] *shaking, agitating*, i. 17^c.
 कम्म- [°र्मन्] *action, performance*, iv. 16^b.
 कम्मण [कार्मण] *magic, witchcraft*, ii. 26^b.
 कर ts. *hand; ray, beam*, ii. 16^a, 42^a; iii. 20^c, 24^b, 25^c.
 करड्डू ts. *a box*, iv. 9¹⁰.
 करण ts. *doing, making*, ii. 6¹⁵; iv. 16^b.
 करण्डिआ [°का] *a small box*, iii. 5².
 करवाण ts. *a sword*, iv. 9^a.
 कराल ts. *gaping; terrible; fem. a terrible form of Durgā*, i. 18⁸, 20²⁸; iv. 16^a.
 करालिअ [°त] *made terrible*, iv. 2^b.
 करि- [°रिन्] *an elephant*, ii. 6¹⁰.
 कल् *to hold, do, notice*. *akalia*, i. 2^a.
kalida, iv. 9¹⁰.
 कलकविट- [°विटन्] *the cuckoo*, i. 16³.

कलङ्क ts. *stain, fault*, iii. 10^a.

कलया [°ना] *doing, putting on*, iii. 28^c;
iv. 4^a.

कलम ts. *rice*, i. 19^a.

कलम्ब ts. *the Kadamba tree*, iii. 24^a.

कलस [°य] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24^b;
iii. 7^d. *thanakalasinī, a woman having such breasts*, ii. 23^b.

कलहंस ts. *a swan*, iii. 23^b.

कला ts. 1. *a small part; a digit of the moon*, i. 4^b; ii. 10^c, 46^a; iii. 25^d.
2. *any practical art*, ii. 27^c.

कलिभा [°का] *a flower, bud*, ii. 27^a; iii. 1^a.

कलिङ्गसेणा [°ना] *name of a woman*, iv. 9^a.

कलेवर ts. *body*, iv. 22^c.

कल्लोलयती [°ती] *name of a woman*, iv. 9¹².

कल्लोलिणी [°नी] *a river*, ii. 3^a.

कवला [°न] *eating, swallowing*, i. 20^b.

कवलिभ [°त] *eaten, chewed*, iii. 2^b.

कवाल [°पाल] *the skull*, iv. 19^b.

कविञ्जल [कपि°] *name of the Vidūṣaka*,
i. 20^a, 36^a, 43^a, 34¹; ii. 27¹, 29¹; iv. 20⁹.

कवोल [°पोल] *the cheek*, i. 32^b; iii. 33^b.

काव्य [काव्य] *a poem, poetry, a Kāvya*,
i. 1^d, 8^b, 19⁶, 20⁴, 6^c; ii. 4^c.

कय to *rub, test, try*. *kasiadi*, i. 18¹⁸.

कस + वि to *open, bloom*. *viasanti*, ii. 43^b.

कसवट्टिआ [कषपट्टिका] *a touch-stone*, i. 18¹⁸
19⁷.

कसाभ [कषाव] *red, affected*, iv. 23^a.

कथं [कथम] *how*, iv. 1^a, 3^d. *kaham pi*
[*kathamapi*] *somehow, in any way*,
ii. 39^a; iii. 32^a. *Op. कथं*.

कहिं H. 3. 60. *where*, i. 35^b; ii. 42¹⁹,

43^a. *kahim pi, somewhere, any-where*, i. 24^b, 25⁴.

काभ [°य] *body*, iv. 14^a.

काण ts. *one-eyed*, i. 20⁷.

काणाय [°नन] *a forest, park*, ii. 22^b.

काम ts. *love, Cupid*, ii. 5^b; iv. 2³, 7^c.

कामं ts. *well, forsooth*, iii. 19².

कामरूप [°य] *Assam*, i. 14².

कामसेणा [°ना] *name of a woman*, iv. 9^a.

कामिणी [°नी] *a loving, beautiful woman*,
i. 33^a; ii. 43^b, 48^a; iii. 18^c; iv. 6^c.

कार ts. (*at the end of comp.*) *author*,
i. 8³.

कारण ts. *reason, cause*, ii. 27^d, 42¹⁴, 47¹;
iii. 1^d, 9^b.

कारामन्दिर ts. *a prison-house, jail*, iv. 9^a.

कारि- [°रिन्] *doing, causing*, ii. 10^a.

काल ts. *time; death, the destroying god*,
i. 8³; ii. 6^a, 28^d, 41⁹, 50²; iii. 4³;
iv. 2^b, 19^a.

काल ts. *black*, iv. 14^a, 18^b.

कालकवरिअ [°लान्तरिक] *a scholar*, i. 18¹.

कालन्तर [°लान्तर] *opportunity*, i. 35^b.

काली ts. *a name of Durgā*, iv. 19^b.

काय् + प्र to *appear, become manifest*.
paāsai, iii. 11^d.

क्रिआ [क्रिया] *performance, a religious rite*, i. 24^b.

किइ [कृति] *work, composition*, i. 11^b.

किंसुअ [°सुक] *a tree, Butea frondosa, having red blossoms*, i. 16^c.

किंकोरी ts. *a female servant*, i. 36^b.

किङ्किणी ts. *a bell*, i. 20⁹; ii. 32^b, 34^b;
iv. 17^a.

किन्ति [कीर्ति] *fame*, ii. 35^b.

किन्तिम [कृत्रिम] *artificial*, ii. 28^a.

किम् *the interrogative pronoun, who, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter kiṃ is used with instr. in the sense, what is the use of? kiṃ is used also as an interrogative particle. kiṃ ca, moreover, further.* ko, i. 4^{1a}, 5^{a, b}, 16¹, 20³⁰, 28³, 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47⁴; iii. 15^c. kā, i. 4⁶, 16¹, 20¹², 33^c, 34^{1, 3}; ii. 25^b, 27^d; iii. 1^b; iv. 9³, 16^a, 19³⁰. kiṃ, i. 1^c, 4^{2, 12, 16}, 6^{b, 2}, 8¹, 11¹, 16², 18^{8, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24⁴, 25¹, 28³, 34^c, 35^c; ii. 6¹⁶, 10^{c, 2, 6}, 11^{3, 4}, 16^b, 24⁴, 28^{a, d}, 29^{c, 4}, 41⁸, 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, d}, 2¹, 8^{4, 5}, 9¹, 12^{1, 2}, 13^{a, b, c}, 14^{a, b, c}, 16^{a, b, c}, 2, 19^c, 20^{3, 15, 16, 17}, 34^{a, 3}; iv. 2^{4, 6}, 3¹, 4^c, 9¹⁴, 18^{8, 29}, 19^{15, 34, 46, 67}, 22^{b, 1, 2}, 23^c. kaṃ, ii. 11². kena, i. 10¹. kassa, i. 23^d, 27^c; ii. 32^d, 40^b, 42³; iii. 8², 9^a; iv. 6^d. kie, iii. 9^a. ke ii. 42³⁰.

किरण ts. *a ray, beam*, ii. 29^d, 50^c; iii. 26^d.

किराट [°त] *a Kirāta; a dwarf*, iii. 34^a.

किल ts. *certainly, I think*, ii. 8^b.

किलकिल- *to sound, jubilate, laugh.* °lai, ii. 34^b.

किलम्मइ see कम्म.

किसलञ [°य] *a young and tender shoot*, ii. 42^a.

कोदिस [°दृश] *of what kind*, i. 20³⁶; ii. 42²⁸; iii. 3⁶, 9³; iv. 19³².

कोस H. 3. 68. *why*, ii. 42²⁶.

कुगाम [°याम] *a petty village or hamlet*, i. 18¹⁸.

कुङ्कुम ts. *saffron*, i. 13^c, 16^a; ii. 8^a, 12^a; iii. 14^b, 15^d, 20³.

कुञ्च [कूच] *beard*, i. 20⁴⁰.

कुञ्ज [°ञ्ज] *humpbacked, crooked*, iii. 34⁸.

कुट्टिणी [°नी] ts. *a bawd*, i. 18⁶, 34³⁴.

कुडिल [°टिल] *crooked, curled*, ii. 20^a.

कुटुम्ब [°टुम्ब] *family, household, relationship*, i. 4¹³, 34³¹.

कुण्डल ts. *an ear-ring*, ii. 18^a.

कुण्डलिञ [°त] *bowed, bent*, ii. 6^d.

कुन्त ts. *a lance*, iv. 9¹⁰.

कुन्तल ts. *the hair of the head*, ii. 41^b.

कुन्तल ts. *name of a country*, i. 12^b, 34⁸. kuntali, *a Kuntala woman*, i. 15^c.

कुन्दमाला ts. *name of a woman*, iv. 9¹⁰.

कुप *to be angry*. kuppadi, ii. 47³. kuppa, i. 20^{5, 11}.

कुप्पासञ [कूपसक] *a sort of bodice*, i. 13^b.

कुमरी [°मारी] *a girl*, ii. 22^a; iii. 17^c.

कुमारत्तण [°त्व] *childhood, the age from 10 to 12*, iii. 16².

कुम्भ ts. *a pitcher, water-pot, jar*, ii. 44^a.

कुम्भयड [°म्भयड] *a white gourd*, iv. 18^a.

कुम्भुबभय [°म्भोद्भव] *an epithet of Agastya*, i. 17^a.

कुरङ्गच्छी [°ङ्गाक्षी] *a deer-eyed woman*, ii. 3².

कुरङ्गिआ [°का] *name of a woman, the confidential servant of Karpūra-mañjarī*, iii. 19²; iv. 20^a.

कुरल ts. *a lock of hair*, i. 15^c.

कुरवञ [°क] *a species of amaranth*, ii. 42¹¹, 43^{a, 11}, 44^a, 45^a.

कुङ्कुराभ- to croon, grumble, growl. °rā-
anto, iii. 2¹. °rāanti, i. 18¹⁵.

कुल ts. family, herd, collection, i. 11^a,
17^c, 19⁷; ii. 2^d, 44^d.

कुलमगा [°मार्ग] the doctrine and practices
of left-hand Çāktas, i. 22^b.

कुल्ला [°न्या] a river, stream, ii. 10^d.

कुवलभ [°य] the blue water-lily, ii. 19^b,
38^b, 42^a.

कुसल [°शल] skilful, clever, i. 1^d.

कुसीलव [°शीलव] an actor, i. 4².

कुसुम ts. a flower, i. 4¹, 16^b; ii. 6¹⁹, 21¹, 7^a,
21^a, 44^c, 45^b; iii. 1^d, 22^c, 24^a; iv.
18³⁶, 19⁵⁶, 21^b, 22^b.

कुसुमसर [°सर] Cupid, iii. 7^b; iv. 2^a.

कुसुमाभर [°कर] the spring, ii. 1⁵.

कुसुमाउह [°युध] Cupid, ii. 35^b.

कुहर ts. a cavity, ii. 30^b; iii. 20⁷.

कूर ts. food, boiled rice, i. 19^a.

क to make, do, prepare. Caus., to cause
to do. kunai, ii. 31^c; iv. 8^d. ka-
redi, i. 20³³; iv. 18³⁶. kunanti, i.
14^b; iv. 14^b, 15^b. karissam, ii.
10⁵, 43²; iv. 2¹. kuna, iv. 20⁶.
karedu, iv. 20⁶, 10. kunanto, ii.
50^a. kunantā, i. 15^c; iii. 28^c. ku-
nantānā, ii. 46^b. kādum, ii. 6¹⁴.
kāūna, ii. 8^a. kadua, ii. 8³; iii.
5²; iv. 9⁷, 18¹¹, 19¹⁷. kijjai, ii. 27^c;
iii. 15^c. kariadi, i. 20²⁶. kijjau,
iii. 1^a. kariadu, i. 20⁴⁰, 25¹; ii.
43¹⁰, 50⁵; iv. 19¹⁹, 50, 21¹, 22¹. kaa,
iv. 17^a. kida, ii. 6¹⁵. kao, iii.
32^b. kido, ii. 9¹; iv. 18²². kaam,
ii. 47^b. kidam, i. 19^a; ii. 6²⁴, 11³, 4,
47¹; iii. 30²; iv. 20². kae, ii. 10^d.

kide, ii. 42⁹, 10, 13. kidao, iv. 9¹².
kaāi, ii. 19^a. karañijjam, i. 12².
kādavvā, i. 34³⁵. kādavvam, i.
24¹; ii. 29². kārio, ii. 15^b. kāri-
dam, iv. 18³⁰.

+ अलम to decorate. °kiam, i. 33^a. °ki-
dā, ii. 24².

कृ to draw, drag away, bend. kaḍ-
ḍhijjai, ii. 29^b. kaḍḍhia, i. 32^c.
kaḍḍhidāo, iii. 4³.

+ आ to draw, pull, snatch. ṣaḍḍhia,
i. 29^b.

कृ to spread, scatter. kirai, iii. 20^b.
kirantā, iii. 28^b.

केभभ fem. केअई [°तक] name of a plant,
i. 29^b; ii. 7^a; iv. 21^b, 22^b.

केभारिआ [°दारिका] a meadow, iii. 20³.

केदई [°तकी] name of a plant, ii. 6¹⁹, 20, 21, 22.

केलि ts. play, sport, amorous sport, i.
24^d, 26^c; iii. 20³, 23^b, 31^b; iv. 2^a, 9¹¹.

केलिभर [°कार] causing pastime, i. 14².

केलिकाण [°नन] a pleasure-park, ii. 22^b.

केलिभवन [°न] a pleasure-house, iv. 19^a.

केलिचदी [°ती] name of a woman, iv. 9¹².

केलिचिमाण [°न] a pleasure-palace, iv. 9¹⁸.

केलिसभय [°शयन] a pleasure-couch, iii.
27^c.

केलिसेज्जा [°शय्या] the same, iii. 3^a.

केवल ts. only, i. 6^b, 24^c; ii. 28².

केस [°श] hair, i. 26^b.

केसर ts. the filament of a flower, fibre;
the *Bakula* tree, iii. 1^d, 24^a, 25^c.

कोभयड [°दयड] a bow, i. 16³; iii. 30^b.

कोइल [°किल] the cuckoo, i. 18^c; iii. 31^b.

कोउइल्ल [°कौतूहल] desire, curiosity, ii.
38^a; iv. 18^a.

कोकहल *the same*, ii. 49^a.

कोटि [°टि] *ten millions*, iii. 5^b, 8.

कोटु HD. 2. 33. *desire, curiosity*, ii. 37^b; iii. 3^c.

कोटुअघर [कौतुकगृह] *a pleasure-house*, iv. 18³².

कोमल *ts. tender, soft*, ii. 10^c; iii. 33^a.

कोल [कौ°] *belonging to the left-hand* *Çuktas*, i. 23^d.

कोलाहल *ts. a loud and confused noise*, iii. 34³.

कोस [°श] *membrum virile*, i. 20²⁸.

कु, हु, *after ã and anusvāra* खु [खलु] *indeed, methinks*. *kkhu*, i. 20¹³; iv. 2⁴. *hu*, i. 4⁶, 20³⁸, 34^b, 17, 18; ii. 42^a, 48^b; iii. 9^b; iv. 2^a, 18³⁶. *khu*, i. 5²; ii. 0⁵, 6⁶, 10²; iii. 3^d.

क्रम *intens. Caus., to cause to go*. *cañ-kamio*, ii. 18^b.

+ अति *to pass*. *adikkanta*, iv. 18¹¹.

+ आ *to attack, subdue*. *akkanta*, i. 14².

+ निस् *to go away, to leave*. *nikka-mamha*, iii. 22⁹.

की *to buy*. *kipido*, iii. 4⁵. *kipidā*, i. 34¹⁵.

+ वि *to sell*. *vikkipiadi*, i. 18¹⁸. *vik-kipidā*, iii. 5³.

क्रम *to be tired out, exhausted*. *kilam-māmi*, iii. 19². *kilammanti*, iii. 20³. *kilanto*, iii. 8¹.

काय् *to boil*. *kadhia*, ii. 6^b. *kadhida*, iii. 20³.

क्षल् + प्र *Caus., to wash, wipe away*. *pakkhālido*, iii. 3⁹.

क्षिप *to throw, cast*. *khivanti*, iv. 13^a.

खभ [खत] *hurt, torn, broken; a wound*, i. 28^a; ii. 11^b.

खण [°ङ्ग] *a sword*, iv. 9¹¹.

खञ्ज् *to limp, halt*. *khañjia*, i. 21^c.

खड्गिभा HD. 2. 71. *a side-door, back-door*, iii. 20¹¹.

खडिभा [°टिका] *chalk*, iii. 33^a.

खण [क्षण] *an instant, moment*, ii. 3², 40³, 41⁶, 47^d; iv. 9^b, 18³².

खण्ड- *to break, cut, crush*. *khaṇḍis-saṃ*, i. 20¹⁶. *khaṇḍijjā*, iv. 3^d. *khaṇḍaantā*, i. 15^b.

खण्ड *ts. a piece, part*, i. 23^c.

खण्डया [°ना] *breaking, cutting, frustrating*, ii. 27^d; iv. 3^b.

खलखण्ड *a kind of cake? jest, joke? (K, kalikhaṇḍa apūpaviṣeṣaṃ, N, de-çyāṃ khaḍikhaṇḍaṣabdaḥ kriḍā-vācakaḥ)*, i. 34¹⁵.

खाद् *to eat*. *khajjae*, i. 23^b.

खाम [क्षाम] *thin, emaciated*, ii. 6¹⁰.

खार [क्षार] *salt*, ii. 11^b.

खिख [°च] *afflicted, tired*, i. 20^a.

खिख see क्षिप.

खु see कु.

खुट्ट H. 4. 116. *to fall short*, ii. 4^a.

खुर [क्षर] *a razor*, iv. 3^d.

खेल *to play, move to and fro*. *khe-lanti*, iv. 11^b.

गअण [गगन] *the sky*, ii. 30^b, 47^d; iii. 20¹⁵.

गङ्गा *ts. the Ganges*, i. 4^a; iii. 3⁹.

गण *ts. a flock, multitude; certain demi-gods who are the attendants of Çiva*, i. 25^c, 33^a; ii. 28^c; iv. 19⁶⁵, 22^c.

गणय [°न] *counting*, ii. 37^b.

गणया [°न] *regard*. *kā g., what need we say of*, iii. 1^b.

गण्ठ [°न्य] *a knot, tie*, i. 15^d, 20⁴³; iii. 9^{a, 2}; iv. 20¹².

गण्ठवक्ष [°न्यपण्ठ] *name of a fragrant shrub, according to P = Tabernae-montana coronaria*, iii. 20¹.

गण्ड *ts. the cheek*, i. 15^a, 16^a; ii. 37^a; iii. 34^b.

गण्डूस् [°ण] *a mouthful, handful*, iii. 20².

गन्त [गान्] *a limb, body*, ii. 27^b; iii. 22¹.

गन्ध *ts. smell, odor*, ii. 6¹⁹.

गन्धतेल्ल [°तेल] *a fragrant oil*, i. 13^a.

गन्धहरिण *ts. the musk-deer*, iii. 20¹.

गण्ड [°भ] *womb, belly, interior*, i. 34¹⁷; iii. 31^{5, 19, 41}; iv. 21^b.

गण्डघर [°भयण] *inner apartment*, iii. 22¹.

गम *to go, pass*. *gacchāmi*, iii. 31⁵, 34⁹. *gacchanti*, iv. 9^b. *gaccha*, i. 20^{23, 25}; ii. 42³¹. *gacchamha*, iii. 22⁶. *gamiṣṣam*, i. 34³⁸; ii. 50³; iv. 19^{37, 47}. *gamiṣṣāmo*, i. 36¹. *gao*, iii. 25^d. *gado*, iii. 31⁴, 5³. *gaā*, i. 33^c. *ga-dā*, i. 18¹⁵, 20^{23, 25}; iv. 9³, 19²³. *gaam*, i. 35^b; iii. 3^{a, d}. *gadaṁ*, ii. 1³, 11²; iii. 4¹, 12³. *gadāe*, iv. 20³. *gae*, i. 14^a, 35^c. *gade*, iii. 31⁴, 8⁴; iv. 18³². *gadua*, iv. 18⁴, 19²⁴.

+ अनु *to accompany*. *anugaa*, iv. 11^b. *anugadā*, ii. 28².

+ अव *to know, learn*. *avagamia*, iii. 34^{5, 7}.

+ आ *to come*. *āacchasi*, ii. 42²³. *āacchadi*, ii. 41⁸; iii. 34⁷. *āaccha*, iii. 34⁵. *āacchadha*, iv. 19^{19, 57}.

āgamiṣṣam, i. 20³⁸; iv. 19¹⁸. *āgamiṣṣadi*, iv. 18³¹. *āgantavvam*, iv. 19²⁵. *āado*, iv. 19⁶⁰. *āadā*, ii. 6^{14, 17}, 42²; iv. 19¹⁷. *āgadaṁ*, i. 18⁴; iii. 34⁷.

+ उद् *to rise, ascend*. *uggaa*, iii. 1^c.

+ निस् *to come out, part*. *niggacchadi*, iv. 19². *niggaam*, iii. 20^c.

+ सम् *to join, meet*. *saṁgada*, iii. 31⁴.

गम *ts. going away*, iv. 7^d.

गमय [°न] *going, motion*, iii. 23^b.

गम्भीर *ts. deep, solemn*, i. 28³.

गरल *ts. poison*, ii. 11^a.

गल् *to drop, fall*. *Caus., to pour out, filter, strain*. *galanti*, ii. 9^b. *gā-liassa*, i. 19^c.

+ वि *to vanish, disappear*. *vialida*, ii. 6¹⁰.

गल्लिबल्ल [°बलीवर्द] HD. 6. 91. *a strong but lazy bull*, i. 20²⁹.

गव्व [°व] *pride*, i. 19⁵.

गाढ *ts. strong, vehement, intense*, i. 19⁵, 20⁴³; ii. 45^a; iii. 20¹; iv. 1^a.

गिम्ह [°योष्म] *summer*, ii. 41⁵; iv. 1^a, 4^c.

गिरा [गिर] *speech, voice, words*, ii. 29^c.

गिरि *ts. a mountain*. i. 20^a.

गिरिन्द [°रीन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i. 3^b.

गिरिस [°श्च] *Śiva*, i. 3^b; iii. 29^a.

गिरिमुआ [°त्ता] *Pārvatī*, i. 4^d.

गोद्द [°ति] *song, singing*, iv. 17^a.

गुण *ts. quality, virtue; thread, string, cord*, i. 10^b, 20⁴³, 33^a; ii. 2^b, 4^a, 26^b, 27^c, 28^c; iii. 8⁵; iv. 19⁶⁵, 22^c, 24^a.

गुम्ह see गुम्ह.

गुम्ह to string, tie, arrange. gumphedi,
i. 4^a. gumphantā, i. 15^d. guttha,
iii. 2^a, 5^b.

गुरु ts. a teacher, spiritual preceptor,
i. 5^b, 22^a; iv. 18^{12, 21, 25}.

गुह to hide. gūḍha, ii. 21^a.

+ उग्र to embrace. uvagūḍho, ii. 45^a.

गृ + समुद् to throw out, put forth. sa-
muggirāi, ii. 45^b.

गेभ [°य] song, iii. 14^a.

गेञ्ज [याद्य] what can be grasped, i. 30^a;
iii. 19^b.

गेरिआ [गिरिका] red chalk, iii. 18^b.

गेहिणी [गृ] wife, i. 11^a; iii. 15^a.

गे to sing. gāanta, i. 21^a.

गोभर [°चर] range of the organs of sense,
grip, hold, influence, iv. 2^a, 20^b.

गोट्टी [°ष्टी] conversation, i. 20¹⁶.

गोर [गौर] white, yellowish, iii. 34^b.

गोरभ the same, iii. 31^a.

गोरङ्ग [गौराङ्ग] fem. °ngī, having a pale-
red body, i. 20^a.

गोरी [गौरी] Pārvaṭi, i. 28^a; ii. 6²⁵; iv. 18¹¹.

गोवभ [°पक] a cow-herd, i. 21^a.

ग्रह to seize, take. geṇha, iv. 20¹³. ghet-
tūṇa, i. 12³. geṇhia, iv. 19^{18, 39, 57}.

घद् Caus., to join, accomplish, form.
ghaḍei, iii. 17^c. aghaḍia, i. 2^b.

+ उद् Caus., to open. ugghāḍijjanti,
i. 36^a.

+ सम to be united, joined. saṅghaḍai,
iii. 9^a. saṅghaḍide, i. 18^a.

घद् to rub. ghaṭṭedi, i. 4^c.

घटण, °या [घटन, °ना] forming, joining;

contact; coining, stamping, ii. 37^a,
41^a; iii. 10^a; iv. 9^a.

घण [°न] 1. compact, dense, strong, i.
13^c, 27^b, 29^d; ii. 6¹⁰, 12^a; iii. 20³;
iv. 6^c, 8^a. 2. a cloud, iii. 4^a.

घणसार [घन°] camphor, ii. 21^a.

घणसारमञ्जरी [घन°] name of a woman,
synonymous with Karpūramañja-
rī, iv. 18^{19, 28}, 19⁴⁶, 20^{6, 16}.

घण्टा ts. a bell, ii. 31^b.

घम्म [°र्म] heat, warmth, ii. 6¹⁰; iii. 20³.

घर H. 2. 144. a house, i. 14^c, 18², 20³⁴;
ii. 2^d; iv. 1^b, 18³.

घरट् ts. a grinding-stone, iii. 30^a.

घरिणी [ग्रहिणी] a wife, i. 19⁷, 34¹¹; ii. 8^b;
iii. 15^a; iv. 18²⁰.

घल् H. 4. 334. to throw, cast. ghal-
lissanī, i. 20³¹.

घुसिया [°सण] saffron, ii. 37^a.

घेतूण see ग्रह.

च see अ.

चभ [°य] collection, heap, mass, i. 26^b;
ii. 50^c.

चउव्विह [चतुर्विध] of four kind, fourfold,
ii. 1^d.

चउस्सट्ठी [चतुःषष्टि] sixty-four, iii. 4^a.

चओर [चकोर] the Greek partridge (said
to feed on moonbeams), i. 1^d.

चक्र [चक्र] a wheel, ii. 18^b, 23^c, 34^a.

चक्रल HD. 3. 20. round, ii. 34^a.

चक्रवट्टि- [चक्रवर्तिन] an emperor, i. 12^a;
iii. 15^a; iv. 18^{20, 22}, 23^c.

चक्रवाभ [चक्रवाक] ruddy goose, ii. 8^b, 50^c.

चक्राभार [चक्राकार] wheel-like, ii. 23^c; iii.
19^c.

चक्षु [चक्ष] *an eye*, ii. 5^a.

चक्षु- see क्रम.

चक्षुमण [चक्षु] *going, walking*, i. 27^d.

चक्षु HD. 3. 1. *beautiful*, i. 31^b, 33^a; ii. 25^a, 28^b; iv. 13^b.

चक्षुतण *beauty*, i. 14², 20^a; iii. 9^c, 16³.

चक्षिम- H. 1. 35; 2. 154. *beauty*, ii. 24^d, 26^c; iii. 6^a, 13^b.

चक्षा [चक्ष] *smearing, anointing*, i. 20^a.

चक्षल ts. *trembling, tremulous*, ii. 41^c.

चक्षुर ts. *waddling*, iii. 23^a.

चक्षि-licking, cp. Marāṭhī cāṭaṇeṁ, i. 20^{3a}.

चक्ष H. 4. 206. *to rise, increase*. caṣadi, iii. 16³.

चक्ष ts. *wild, impetuous, angry*, i. 17^d, 23^a; ii. 10^b.

चक्षुसु [चक्षुसु] *the sun*, i. 35^a.

चक्षुवाल [°पाल] *name of a king*, i. 12^a.

चक्षुसेण [°न] *name of a king*, iv. 18¹⁸.

चक्षिम- H. 2. 154. *impetuosity*, i. 16³.

चक्षुतो [चक्षुतो] *the fourth day (e. g., of a lunar fortnight)*, ii. 6^{3a}, 29⁵.

चक्षुहसो [चक्षुहसो] *the fourteenth day of a lunar fortnight*, iv. 18¹¹.

चक्षुर [चक्षुर] *skilful, conversant with*, i. 7¹.

चक्षुरत्तण *skill, loveliness*, i. 20¹.

चक्षुस्सट्ठि [चक्षुस्सट्ठि] *sixty-four*, iii. 4⁴.

चन्द [चन्द्र] *the moon*, i. 32^b; ii. 5^b, 6¹⁰, 27^b, 29¹³, 19, 21, 43⁵; iii. 16^b, 24², 25^d, 26¹, 29^b, 30²; iv. 19^{6a}.

चन्दण [°न] *sandal*, i. 14^b, 17^b, 20^a; ii. 10^a, 11^a, 1; iii. 20^d, 28^b; iv. 5^c, 6^c, 8^a.

चन्दणलेहा [°नलेखा] *name of a woman*, iv. 9^a.

चन्द्रिआ [चन्द्रिका] *moonlight*, iv. 19^{6a}.

चम्प H. 4. 395. *to compress, squeeze*. campiam (P translates piḍitam), ii. 33^a.

चम्पअ [°क] *name of a tree and its flowers*, i. 14², 16^a, 34^{3a}; ii. 42^b; iii. 1^a, 22^b, 30^b.

चम्पा ts. *name of a town, Campā*, i. 14².

चम्म- [चर्मन] *skin*, i. 23^c.

चम्मट्ठि [चर्मट्ठि] *a whip*. cammatthiā-anto, *looking like a whip*, ii. 39^b.

चर्+सम् Caus., *to communicate*. saṁ-cārentā, ii. 2^c.

चरिअ [°त] *acting, behaviour, acts*, ii. 40^a.

चल् *to stir, move; to get loose*. calā, ii. 1^a. caliam, i. 27^d.

चल ts. *tremulous, rolling*, ii. 5^a; iv. 16^b.

चलण [°ण] *a foot*, i. 20¹⁴; ii. 13^a, 33^a, 42^a, 43^a.

चलण [°न] *moving, shaking*, i. 36^c.

चल्लि [चारी] *the motion of the feet in the dance*, iv. 12^b, 16^b.

चवल [°पल] *unsteady, wavering*, i. 15^a; ii. 49^a.

चसअ [°षक] *a drinking-vessel*, iv. 19^b.

चामर ts. *a chowry, fan*, ii. 31^a; iv. 9^a.

चामुण्डा ts. *a terrific form of Durgā*, iv. 18³⁰, 38, 19¹³.

चारि- [°रिन्] *wandering, moving*, iv. 2^a.

चार ts. *lovely*, i. 16³.

चाव [°प] *a bow*, ii. 6^d; iv. 14^a, 19^{6a}.

चाहुआण [°वान] the Cāuhan family, i. 11^a.
 चि + उद् to gather, arrange. uccinedi,
 i. 4^a.

चिअ see चेअ.

चित ts. mind, heart, ii. 40^b, 49^a; iii.
 11^d, 12^a; iv. 9^c, 20^c.

चित [°त्र] 1. bright, variegated, spotted,
 iv. 9¹². 2. a picture, i. 27^c, 30^d;
 ii. 4^a.

चितभर [°त्रकर] a painter, ii. 40^b.

चितभित्ति [चित्र°] a painted wall, a wall-
 picture, i. 36^a.

चितलेहा [चित्रलेखा] name of a woman,
 iv. 9^b.

चिता [°त्रा] the fourteenth lunar man-
 sion, iii. 3¹⁴.

चिर long. cirāṁ, for a long time, ii. 4^d.
 cirāa, at last, iii. 23^b.

चिराभ- [°य] to turry. cirāadi, ii. 6^a.

चिहुर H. 1. 186. the hair of the head,
 ii. 21^a.

चुम्ब to kiss. cumbia, i. 17^d.

चुम्बण [°न] kissing, i. 2^a.

चूडामणि ts. a crest-jewel; best, excellent,
 i. 5^b. °ttana [°tva], i. 20^a.

चूर्ण to crush. cūraissam, i. 20³⁰. cū-
 riadu, i. 20²⁷.

चूलिआ [°का] top-knot, iv. 2^a.

चेअ, चिअ, च्च H. 2. 184. restrictive or
 strengthening particle; used with
 tad (like tad eva) to mean 'the
 same'; i. 8^a, 21^d; iii. 11^d, 19^d.

चेडिआ [°टिका] a female slave or ser-
 vant, i. 20²⁰, 26.

चेत [°चैत्र] a lunar month, March-April,
 i. 17^d, 18^d.

चोरअ [°क] a thief, robber, iii. 31^a.

चोल ts. name of a country, i. 15^b.

च्य see चेअ.

चहल्ल HD. 3. 24. clever, i. 1^c, 5⁷; iii. 9^a.

चट्ठअ [षष्ठक] the sixth, iii. 18^d.

चडा [°टा] mass, lustre, splendor, flash,
 i. 29^a; ii. 32^a; iii. 20^a.

ऊत [°त्र] a parasol, umbrella, ii. 29^d.

ऊद् + प्र to hide, conceal. pacchāanti,
 i. 33^b.

ऊणअ [षट्पद] a bee, ii. 2^b.

ऊम्मुह [षण्मुख] a name of Kārttikeya, i. 3^a.

ऊम्मासिअ [षण्मासिक] weighing six māsa,
 ii. 17^a; iii. 20^a.

ऊल ts. deception, guise, semblance, ii.
 35^a; iii. 32^b.

ऊल- to deceive, cheat. chaliḍā, ii. 29¹⁰.

ऊवि ts. color, splendor, shimmer, i. 29^b;
 ii. 47^b, 50^c; iv. 5^a.

ऊआ [°या] reflection, light, ii. 6¹⁰; iii. 1^c.

ऊर् to cover, smear, envelop. churia,
 iv. 5^a. churio, i. 29^d.

ऊरण ts. smearing, anointing, iii. 28^a.

ऊहा [°क्ष] hunger, iii. 8¹.

ऊँअ [°क] clever, ii. 26^c; iii. 6^b.

ऊँत [°चैत्र] field, width, i. 30^c.

ऊल्ल H. 4. 395. to cleanse, rub. chol-
 lanti, i. 14^a.

ज see यद्.

जअ [°य] conquest, triumph, iv. 20^a.

जअ- [जगत्] the world, iii. 12^c, 17^a.

जअण [°यन] subduing, ii. 41^d.

जइ [यदि] if, ii. 47^a, 48^a; iii. 12^a, 15^a,
 33^a; iv. 2¹⁰, 3¹, 18¹⁴.

जङ्घ- [जयिन्] *fem.* °iñi, *conquering, vanquishing*, ii. 41^b.

जङ्गल [यक्ष] *one of a class of demigods*, i. 25^c.

जङ्गम *ts.*, *moving*, iv. 18^a.

जङ्ग [जात्य] *noble, well-born, genuine*, i. 14^a, 32^a; ii. 19^a, 25^b; iii. 1^b.

जङ्गल [जर्जर] *old, decayed*, iv. 4^d.

जङ्ग [°न] *people, man; common people*, i. 4^a, 18^a, 21^b, 34^a; ii. 3^a, 6¹⁷, 28^b, 31^d, 40³, 41^d, 47^d; iii. 12^c, 15^a, 27^d, 28^b; iv. 2^b, 2, 9^a, 14^b, 24^a.

जङ्गल [°नन] *fem.* °ni, *producing, causing; fem. a mother*, i. 26^d; iv. 9^d.

जङ्ग [यन्त्र] *festival, procession*, ii. 44^d.

जङ्ग [यत्स] *from whence, from which time; because*, i. 4^a, 12³, 9, 18¹⁸, 19⁷, 20⁷, 13, 31², 34³¹, 32; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22³.

जङ्ग [यथा] *as, as follows*, i. 7², 8⁴, 13², 16⁴; ii. 26¹, 42³³; iv. 18⁷, 20. *See* जङ्ग.

जङ्गल [यथे°] *at will*, i. 16³; iii. 3¹¹. *Cp.* जङ्गल.

जङ्ग *to be produced, be, become, happen. Caus., to produce.* jāo, i. 29^d; ii. 50^d. jāā, i. 20^d, 35^c; ii. 1^d, 3^d; iii. 28^d. jāam, i. 16^a. jāde, ii. 42²¹. jānia, i. 2^a; ii. 19^a, 32^c.

+ सस *to grow, become.* samjāā, iii. 25^b; iv. 23^c.

जङ्ग [यन्त्र] *an instrument, machine*, iv. 13^a. °jjala, *an artificial stream of water, showerbath*, iv. 10^b. °dhārā, *the same*, iii. 20^c.

जङ्गल [जल्पित] *speech, murmur*, ii. 2^b.

जङ्ग [ज्वर] *fever*, ii. 42⁵.

जङ्ग [°ट] *hard, solid*, iv. 2^b. jaradhā-māna, *growing old, ripe, matured*, ii. 1⁵.

जङ्ग *ts.* *water*, i. 4^a; ii. 11^c, 24^c, 3, 30^b; iii. 3¹⁷, 18, 20^c.

जङ्गल [जला°] *a libation of water presented to the manes of a deceased person*, ii. 5^d, 42²¹.

जङ्गल [°धर] *a cloud*, iii. 3¹¹, 28^d.

जङ्ग *to speak, talk.* jampanta, iii. 27^c.

जङ्गल [°निकान्तर] *the tiring-room*, i. 12³.

जङ्ग [यथा] *as, that*, i. 34^a, b, c; ii. 44^d; iv. 20^b. jāhā, *the same*, i. 34^d. *See* जङ्गल.

जङ्ग [यत्र] *H. 3. 60. where*, i. 20²³, 25, 26, 33.

जङ्गल [यथे°] *at will*, ii. 22^a. *See* जङ्गल.

जङ्गल [यामिनी] *night*, ii. 29^d, 41⁵; iv. 4^c.

जङ्ग [यावत्] *as far as, till, in the meantime*, ii. 41⁶; iii. 34⁹.

जङ्ग *to conquer, surpass, curb, restrain, be victorious.* jāā, i. 4^d; iii. 18^d, 30^b; iv. 19^b. jāa, i. 14². jāadu, ii. 6¹²; iv. 9¹⁶, 18⁶. jāia, iii. 4^a. jīdo, iii. 2¹.

+ निस् *to conquer.* nijjida, i. 14².

+ विनिस् *to conquer, defeat.* vinijjia, i. 13^d.

जङ्ग *to live.* jivadhā, i. 20¹¹.

जङ्ग *ts.* *life, soul*, i. 35^a.

जङ्गल [°त] *life*, ii. 9^d.

जङ्गल [जिह्वा] *tongue*, ii. 47⁵.

जङ्ग [युग] *a pair, couple*, i. 26^a; ii. 13^a, 18^a, 33^a, 37^a.

जङ्ग- [युवन] *young*, ii. 41^d.

जङ्गल [युगल] *a pair, couple*, i. 20³¹; ii. 6²⁴, 7^b, 13^b, 16^a.

कुभलञ्ज [युगलक] *the same*, ii. 14^a.

कुञ्ज [युद्ध] *see मल्लकुञ्ज*.

कुञ्ज [जीर्ण] *old, wasted, decayed*, ii. 29¹¹; iii. 28^c.

कुन्तिद्विर [युधिष्ठिर] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20¹⁵.

केटु [क्येष्ठ] *eldest*, i. 20¹⁵, 34³⁵; ii. 10^{2, 4}.

केतिञ्च H. 2. 157. *so much as*, i. 7^b.

जेव [एव] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, i, ū precedes, we find the form jeva; otherwise, jjeva. jeva*, i. 5⁷, 7¹, 16⁴, 20^{1, 6, 20}, 34³⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19⁵⁰. *jjeva*, i. 8¹, 20³⁴; ii. 1², 9¹, 45¹; iii. 22³, 34³; iv. 19^{6, 24, 60}.

जोहणी [योगिनी] *a witch, sorceress*, iv. 17^b.

जोहसर [योगेश्वर] *a sorcerer*, i. 26^d, 28⁵; iv. 18¹², 19⁵.

जोग [योग्य] *fit, appropriate*, i. 19²; ii. 5^d, 23^a; iv. 2^a.

जोयहा [ज्योत्स्ना] *moonlight*, i. 1^d, 4^c, 29^c; ii. 11^a, 30^b; iii. 7^a, 25^b, 28^b.

जोयवण [यौवन] *youth*, iii. 17^b, 18^c.

ज्ञा *to know. jānāsi*, i. 18¹⁶; ii. 42^{16, 17}, 47^{1, 2}. *jānāi*, i. 35^b. *jānādi*, i. 32²; iii. 34³. *jānimo*, iii. 12^d. *jānanti*, ii. 49². *jāna*, i. 34¹; ii. 43¹². *jāne*, i. 22^a; iii. 3^{a, 7, 15}, 15^c. *jānādi*, i. 28².

+आ *to order, command. ānavedi*, i. 19⁸, 34³⁶. *ānavedu*, i. 4¹⁶.

+वि *to communicate, speak, tell. vinavedi*, iv. 9¹⁷, 18⁷. *vinnavedum*, iv. 9¹⁴, 18²⁴. *vinnaviadi*, ii. 28¹; iv. 18¹⁰, 19¹⁷. *vinnavatto*, iv. 18¹². *vinnavattam*, iv. 18¹⁵. *vinnavāvidam*, iv. 18⁴.

ज्वल् *to burn, be hot. jālaī*, ii. 11^c; iii. 20^c.

+उद् *Caus., to make illustrious. ujjaledi*, i. 19⁷.

झणञ्जण *ts. a jingling sound*, iv. 17^a.

झणझण- *to sound, jingle. ṇanta*, ii. 32^a.

झत्ति [झटिति] *quickly, suddenly, at once*, i. 20^d, 36^b; ii. 38^a; iii. 3^c. *Cp. तटति*.

झर् + प्र H. 4. 173. *Caus., to cause to drop, ooze. pajjharāvedi*, iv. 18³⁶.

झाण [ध्यान] *meditation, contemplation*, i. 22^a, 24^b, 34²⁷; ii. 4^d; iv. 19⁵⁵.

टप्पर HD. 4. 2. *gaping, large, uneven*, i. 20⁴⁰.

टिक्किद HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11^a.

टेण्टा 1. *a scar, see bhamaraṭeṇṭā*. 2. HD. 4. 3. *a gambling-place. ṭeṇṭakarālā, terrible in the gambling-places or a Durgā of the gambling-places (K, uraḥkinopalakṣitacandikā)*, i. 18^a, 20²⁸.

ठङ्कुर *ts. a lord, chief*, iii. 8¹.

ठाण [स्थान] *place; tone, modulation*, i. 4⁷, 20¹⁰; ii. 1^a; iv. 19^{22, 24}.

डङ्गन्त *see* दङ्.

डम्ब + वि *to cheat, deceive, mock*. vi-
dambedi, iii. 8¹.

डम्बर *ts. mass, show, pomp, empty noise*,
i. 2^a; iii. 12^a, 13^b.

डिम *ts. a young child*, i. 30^a.

ढी + उद् *to fly up*. uddīno, iv. 2¹¹.

ढिल्ल [शिथिल] *loose, relaxed, careless*, i.
13^c; iii. 3^c.

ण [न] *not*, i. 6^b, 8¹, 13^{a, b}, 18^{16, 18},
20^{4, 7, 8, 9, 14, 20, 38}, 22^a, 25^d, 27^c, 30^d,
34^{a, b, c, 17, 18}; ii. 1^a, 4^{a, d}, 6^a, 8^d, 10⁵,
16^b, 24¹, 26^d, 28^{d, 2}, 32^d, 40^b, 42^{16, 17, 23},
47^{1, 3}, 49²; iii. 8^a, 9^b, 14^c, 15^b, 16^d,
20^d, 22^b, 34⁹; iv. 2^{3, 10}, 3^d, 9^c, 18³⁶,
19^{3, 9}, 20³.

णअण [नयन] *eye*, i. 20³⁶, 34^c; ii. 6^a, 19^a,
21^{a, b}, 38^a, 40², 42^a; iii. 20¹⁷; iv. 20^b.

णअर [नगर] *a town*, i. 25⁵; ii. 30^a; iii. 5².

णअरी [नगरी] *the same*, ii. 3^b.

णं H. 4. 283. *surely (as used half
questioningly)*, i. 29^c, 34²⁰; ii. 47².

णरुज्जत [नक्षत्र] *a lunar mansion*, i. 20^{16, 31};
iii. 3¹⁴.

णच्छण [नर्तन] *dancing*, iv. 17^b.

णच्चणी [नर्तनी] *a female dancer*, i. 16³;
iv. 11^a.

णच्चिद [नर्तित] *dancing*, iii. 22^a.

णट्ट [नृत्य] *dancing, acting*, i. 4^{2, 16}; ii.
15^b; iii. 14^a.

णट्टावञ [नर्तापक] *causing to dance, move,
shake*, i. 16³, 17^c.

णङ् + वि H. 4. 150. *to confuse, mystify,
delude*. vipadida, iv. 19⁵³.

णङी [नटी] *an actress, courtesan*, ii. 28^a.

णन्दिउडु [नन्दिवृद्ध] *name of a poet*, i. 20²⁰.

णन्दिणी [नन्दिनी] *a daughter*, i. 12^a.

णरवड [नरपति] *a king*, ii. 35^b.

णरिन्द [नरेन्द्र] *the same*, i. 12^a.

णलिण [नलिन] *a lotus flower*, i. 27^a.

णलिणी [नलिनो] *a lotus plant, a pond
abounding in lotuses*, i. 35^d; iii.
19³.

णव [नव] *new*, i. 32^a; ii. 2^c, 19^b, 41^a, 42^b,
44^a; iii. 1^c, 4^b, 24^a, 25^b, 30^b; iv. 7^c,
9^a, 22^a.

णह- [नभस्स] *the sky*, iii. 7^a, 29^a. na-
haddhe [nabho'rdhe] *in the midst
of the sky*, i. 25^b.

णहअल [नभस्तल] *the sky*, iii. 26^d.

णाअलआ [नागलता] *Piper betle*, iv. 5^a.

णाडिआ [नाटिका] *a short or light dom-
estic comedy in four acts, such as
the Ratnāvalī*, i. 6^a.

णाणा [नाना] *manifold, various*, ii. 3^b.

णाम [नाम] *name; by name; indeed*, i.
25⁵, 34^{a, 11}; ii. 26^a; iii. 1^b, 5^a; iv.
9¹⁴, 18¹⁸.

णामन्तर [नामा°] *another name*, iv. 20¹⁶.

णामहेअ [नामधेय] *name*, i. 20^{16, 18, 31}; iii.
3¹⁸; iv. 9^{a, 9, 10, 11, 12}.

णाराअ [नाराच] *an iron staff on the gold-
smith's scales*, i. 20¹³.

णारिङ्ग [नारङ्ग] *an orange*, ii. 50^d.

णाल [नाल] *a lotus-stalk*, ii. 16^a.

णावा [नौ] *a ship*, iv. 20³.

शास [न्यास] *a deposit, pledge of love*,
i. 3^a.

शास [नाथ] *lord, husband*, i. 35^c.

शाहि [नाभि] *the navel*, i. 34^b; ii. 24^a.

शिश [निज] *own, one's own*, i. 19³, 20³⁴,
33^a, 34³⁵; ii. 28^b, 43⁵; iii. 20¹⁶, 32^b;
iv. 19¹⁷.

शिशण HD. 4. 38. *a garment, cloth*,
iii. 15^d.

शिशडिअ [निकटिक] *near, at hand*, ii. 41⁸.

शिशत्य *see* यस + नि.

शिशम्ब [नित^c] *the buttocks, the circum-
ference of the hips*, ii. 1^a, 15^a, 24^b;
iii. 19^c.

शिशम्बिणी [नितम्बिनी] *a woman with
large and handsome hips*, ii. 26^b;
iii. 13^c.

शिशर [निकर] *a multitude, collection*, ii.
17^b, 45^b.

शिशय [निपुण] *clever, skilful, careful*,
ii. 40^b; iv. 3¹.

शिशद् H. 4. 181; 3. 56. *to see*, i. 34^b.

शिशोअ [नियोग] *injunction, command*, ii.
28².

शिशूल [निष्क^a] *stainless*, i. 10^b.

शिश्व [नित्य] *continual, perpetual, con-
stant; always*, i. 2^b, 33^d; ii. 10^d,
46^b; iv. 22^d.

शिडाल [ललाट] H. 1. 47, 257. *the fore-
head*, ii. 20^a.

शितल [निस्तल] *round, globular*, iii. 4^b.

शिदाह [निदाघ] *heat, summer*, iv. 3^c, 5^d,
6^d.

शिहा [निद्रा] *sleep*, ii. 50^a; iii. 3^d.

शिनदिशज [निन्दनीय] *worthy of blame*,
i. 20⁷.

शिप्यद् HD. 4. 31. *abundant, exceeding;
very much*, i. 17^c. Cp. Marāṭhī
nipaṭa or nippaṭa.

शिवन्था [निबन्धन] *causing*, iii. 24³.

शिभर [निभर] *vehement(ly), exceedingly;
close; full of*; ii. 44^b; iii. 7^{a, c}; iv.
19³⁶.

शिभरराअ [निभरराज] *another name of
Mahendrapāla*, i. 9^a.

शिमित [नि^c] *cause, motive; at the end
of a compound, in order to, for
the sake of*, i. 12^a, 34³⁸; ii. 42¹²;
iii. 16^c; iv. 9^a, 18¹².

शिमवण [निर्माण] cp. H. 4. 19. *building,
forming*, iii. 17^b.

शिरकर [निरक्षर] *without letters, illiterate*,
i. 20¹³.

शिरन्तर [नि^c] *uninterrupted*, iv. 8^b.

शिरिकखिज [निरोक्षणीय] *what can be
seen*, ii. 47^d.

शिरिकिअ [निरोक्षित] *look*, ii. 6^c.

शिल्लकवण [निर्लेखण] *undistinguished, un-
important*, i. 18⁶.

शिवडिअ *see* पत् + नि.

शिघारण [नि^c] *preventing, warding off*,
iii. 8^b.

शिघिड [निघिड] *close, compact*, ii. 24^c.

शिवेदअ [निवेदक] *telling, indicating*, ii. 8³.

शिवेस [निवेश] *entrance; expanse, con-
tour*, i. 36^a; iii. 7^d, 21^b.

शिखद् H. 4. 62. *to become clear*. niv-
vadadi, i. 19⁷.

शिखिग [निर्विघ्न] *without hindrance*, iv.
19³⁵.

शिसण [निसर्ग] *nature*, i. 31^b; ii. 25^a.

शिसा [निशा] *night; by night*, ii. 9^a; iv. 3^a.

शिसाभर [निशाचर] *fem. ri, a fiend, Rākṣasa*, iv. 15^b.

शिह [निभ] *like, similar*, i. 32^a.

शिहित *see धा + नि*.

शिहुवण [निधुवन] *coitus*, iii. 7^c, 28^c, 29^b; iv. 4^c.

शोरन्ध [नोरन्ध] *without interstices, close*, iv. 9⁷.

शील [नो] *black*, ii. 14^a.

शीलकण्ट [नो] *a name of Śiva*, iii. 20¹⁶.

शीसन्द [निःस्यन्द] *flowing, streaming*, iii. 31¹.

शीसास [निःसास] *a sighing, sigh*, i. 20^c; ii. 10^a; iii. 20⁹.

शु [नु] *an interrogative particle*, iii. 8⁴, 19^c; iv. 1^a, 2⁴.

शूण [नूनम] *certainly*, iii. 17^a, 32^a. nūṇa, iv. 21^c.

शेउर [नूपुर] *an anklet*, i. 20³⁰; ii. 32^a, 33^b, 47^a; iii. 13^a, 18^a; iv. 17^b.

शेत [नेत्र] *eye*, i. 30^c, 32^a; ii. 3^c, 46^c.

शेद [नु + एतद्] H. 4. 279. *that. A form used only after anusvāra*, i. 18¹²; iii. 16¹; iv. 18¹³, 19¹⁵.

शेधच्छ [नेष्य] *decoration, attire, dress*, i. 33^b, 34³⁸; ii. 26^b, 27^c, 28^d; iv. 20¹.

शेह [सेह] *affection, love*, i. 15^d.

शो *see अहम*.

शो [नो] *not*, i. 13^a, 22^a, 23^d, 30^b; iii. 22^a; iv. 23^a.

शोल्ल + प्र H. 4. 143. *to toss*. paṇollia, ii. 14^b, 36^a.

शहाण [सान] *bathing, bath*, i. 26^c, 28^a, 30¹; ii. 24^c.

तभो [तत्स] *thence, thereafter, then*, iii. 4^a; iv. 3^d. Cp. तदो.

तंस [त्र्य] *triangular, oblique*. ii. 1^d, 6^c.

तद् *Caus., to beat*. tāḍiumaṇa- [tāḍi-tumanas] *having the intention to beat*, iii. 3^b.

तड [°ट] *a shore, bank*, iv. 20³.

तडत्ति [तडदत्ति] *quickly, at once*, i. 20^{15, 16}; iii. 3^b, 20¹. Cp. डत्ति.

तणु [°नु] *body*, i. 33^b; ii. 8^a, 24^d. °laḍ [laṭā] *body*, ii. 1^d, 9^d, 11^c. °llaḍ, *the same*, i. 28^b.

तत्थ [°त्र] *there, here*, ii. 27^d; iii. 9^b.

तत्थभोदी [तत्रभवती] *her honor, a respectful title*, iii. 22¹.

तद *this, that, he, she, it*. sa, iv. 3^d. so. i. 5¹, 6^a, 10^a, 19⁷, 21⁵; ii. 1², 28^{a, c}, 46^d; iii. 3^{14, 17}, 4¹, 9³, 10¹, 12^b. sā, i. 1^c, 8^b, 11^b, 19⁷, 34¹³; ii. 4^a, 11^d, 14^a, 29^d, 42³³; iii. 5^{b, 3}, 6^b; iv. 1^b, 9^c, 18^{20, 21, 38}, 19³⁰. taṁ, i. 13^d, 19⁷, 20^{27, 29}, 25^{a, d}, 7, 26^c, 29^c; ii. 8^c, 9¹, 27^c, 28^b, 29^{2, 4, 8}, 41^{1, 2}, 43^{1, 11}, 46^d; iii. 3^{d, 6}, 5², 8^a, 9^d, 12^d, 13^c, 16^c; iv. 9⁷, 18²⁷, 19^{50, 55, 57}. tad *as first part of a compound in takkaḷja* [tatkā-rya], ii. 28⁴; takkāla [tatkāla], i. 8³; takkhana [tatkṣaṇa], iv. 18³²; taggada [tadgata], ii. 1³, 11²; iv. 9³, 18³²; tabbhattā [tadbhartr], ii. 8^b. teṇa, i. 7¹, 8¹, 20²⁷, 21^{d, 3}; ii. 28^{b, 4}, 29^c; iii. 4^a, 6^b, 17¹; iv. 18^{13, 17}. teṇaṁ, iii. 5^a. tassa, i. 4¹⁹, 25^b, 34¹¹; ii. 6²³; iii. 3¹⁵, 8^b; iv. 18¹⁹, 20^c. tīe, ii. 6^a, 10^c, 15^a, 19^a. tīa, ii. 1^d, 5^a, 9^c, 17^a, 23^{a, b};

- iii. 2^c, 3^d. tāe, ii. 6^{15, 25}, 28², 40³.
tissā, ii. 11³, 12^a, 23^d, 29^a; iii. 1^c,
8⁵. tassirā, ii. 28^d; iii. 16². te, i.
8^a, 19^{b, d}, 20^c; ii. 5^{b, d}; iii. 24^b; iv. 9^c,
21^d. tāo, ii. 1²; iii. 4³; iv. 13^b. tāih,
ii. 8²; iii. 22^a. tehim, i. 34¹⁵; ii.
42³². tāna, iii. 15^b. tānā, iv. 9^b.
tānam, i. 31^a, 33^d; ii. 43^b; iii. 3¹⁸,
4¹, 11^d; iv. 9^{d, 12}.
- तदो [तत्स] *thence, therefore, thereafter,*
then, i. 18¹; iii. 3^{3, 10, 11, 12, 13, 14, 15, 17, 19},
4^{1, 2, 3, 7, 8, 10}, 5^{1, 2, 4, 5}; iv. 9⁷, 18^{15, 21, 23}.
Cp. तओ.
- तथा [था] *so, thus.* tadhā vi, *even then,*
still, yet, i. 16^a, 20¹⁰; ii. 29²; iii.
18¹; iv. 19^{6c}, 23¹. *Cp.* तह.
- तन्त [न्त्र] *a certain kind of religious*
treatises; chief remedy or charm,
i. 22^a; iii. 18^c; iv. 7^d.
- तप *Caus., to burn.* tāvei, ii. 42^b.
- तमाल ts. *name of a tree*, ii. 43^{2, 12}.
- तम्बवल्ली [तामपर्या] *name of a river*, i.
17^d; iii. 3¹⁴.
- तम्बूल [ताम्बूल] *the leaf of piper betle,*
iv. 9¹⁰.
- तरङ्ग ts. *a wave, unsteady motion*, i. 18^a,
28^a; ii. 1^b, 6^b.
- तरङ्गवदो [तो] *a woman's name*, iv. 9¹².
- तरङ्गि- [ङ्गिन्] *waving, tremulous*, iv. 6^a.
- तरुटो *a bold young woman*, i. 16³; ii. 4^d.
- तरल ts. *trembling, sparkling, unsteady,*
ii. 30^d, 46^a; iii. 16^a.
- तरलण *waving, shaking*, i. 15^c.
- तरलि- [लिन्] *shaking*, i. 17^a.
- तरु ts. *a tree*, i. 20²⁷; ii. 42²⁹, 43¹³, 45^a,
47^a, 49¹; iv. 18^{30, 32}.
- तस्य ts. *fem. °nl, young, a young man*
or girl, i. 30^c; ii. 4^d, 31^b, 45^a.
- तरुणिम- H. 2. 154. *youth*, iii. 19^c.
- तर्क *to suppose, guess, reason.* takke-
mi, ii. 29¹¹; iv. 18³⁴. takkiadi, i.
28¹.
- तलिण [°न] *thin, small, little*, iv. 3^a,
10^a.
- तवण [°पन] *burning*, ii. 11^b.
- तसर [Marāṭhi तसर] *a kind of coarse*
silk, i. 20¹.
- तह [था] *so, thus, and also; taha vi,*
even then, still, yet, i. 1^c, 9^a; ii.
42^b, 44^c, 48^b; iii. 6^a; iv. 3^{a, b}, 20^b.
taha, i. 13^b, 34^{a, b, c, d}; iii. 20^c. *Cp.*
तधा.
- तहि H. 3. 60. *there*, i. 20^{23, 25}, 25⁶; ii.
0⁵, 29⁶, 42^{23, 29}; iii. 3¹⁷, 5³, 9^c; iv.
18³¹, 19¹⁷.
- ता [तान्] *therefore, then*, i. 4¹², 6², 8¹, 10¹,
12¹, 16³, 18^{14, 17}, 19^{3, 6}, 20^{2, 4, 20, 23, 34},
25¹, 28³, 30^d, 34²⁵; ii. 1³, 10⁵, 11²,
12^b, 13^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b,
20^b, 21^b, 22^b, 24¹, 29^{7, 10, 16}, 40³, 41⁶,
42^{11, 19, 21, 26, 32}, 43^{b, 2}; iii. 2¹, 3^{c, 6, 9},
12², 20^{3, 4, 5}, 22^{2, 9}, 26², 33^b, 34^{a, 9};
iv. 2¹, 18¹, 19^{15, 18, 37, 47}, 20^{14, 10}.
- ताडङ्क [ताट°] *an ear-ring*, ii. 37^a.
- ताडण [°न] *beating*, i. 2^b; ii. 47^a.
- ताडिउमणा *see तड्.*
- तार ts. *loud, shrill, radiant, clear, shin-*
ing, ii. 21^a, 35^a; iii. 2^a; iv. 17^b.
- तारआ [का] *a star*, ii. 17^b.
- तारा ts. *the pupil of the eye*, iii. 19^a.
- तारामेता [°मेता] *unselfish friendship*, ii.
28¹.

तारिख [°दृश] *such*, iv. 22^c.

तारुख [°यय] *youth*, i. 18^b, 20^d; iii. 16².

तारुखभ *the same*, ii. 48^b.

ताल *ts. clapping hands, beating time, time (in music)*, iv. 11^b, 12^b, 17^a.

तालवेयट [°वृन्त] *a fan*, iii. 20^b.

ताव [°प] *heat, glow, pain*, ii. 29^a, iv. 21¹, 2², 7^d.

तासि- [त्रासित्] *fem. tāsinI, terrifying, alarming*, ii. 29^c.

ति, ति [इति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti*, i. 6^a, 20¹, 20², 34¹, 15²; ii. 8^b, 29²¹, 39^a, 45^b; iii. 32^a; iv. 9⁸, 9¹⁰, 11¹, 12¹, 187¹³, 20¹, 19¹⁵, 20¹⁶. ti, i. 6², 28^c, 34³; ii. 29¹¹; iii. 9¹, 2²; iv. 2^a, 9¹⁸, 18¹⁶, 23¹, 34¹.

तिकयड [त्रिकयड] *having three joints, consisting of three parts*, iv. 14^a.

तिक्ख [तोक्ख] *sharp, strong, severe, hot*, i. 29^a; ii. 3^d, 5^a, 46^a.

तिखि [त्रि] *three*, i. 4⁹; ii. 42²⁹.

तिमिर *ts. darkness*, iii. 25^a.

तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24^a; iv. 21^a, 22^a.

तिरिच्छि [तिर्येक] *H. 2. 143. obliquely*, ii. 1^b.

तिल *ts. the seed of the sesamum plant*, iii. 15^b. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5^d. °antarām, *so much as a sesamum seed*, ii. 1^a.

तिलभ [°क] *a certain tree, Clerodendrum phlomoides*, ii. 42³¹, 43^a, 45², 46^c.

तिलोभय [त्रिलोचन] *an epithet of Īiva,*

who has on his head the half moon, ardhacandra, which word means also a clenched fist, i. 20²⁷.

तिवलि [त्रि] *the three folds of skin above the navel of a woman*, i. 30^a; ii. 24^a; iii. 19^b.

तिव्व [तीव] *acute, hot, warm*, ii. 50^b.

तिहाभ [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5^a, 8^d.

तिहुवण [त्रिभुवन] *the three worlds*, i. 10^a; ii. 10¹.

तुङ्गिम- *H. 2. 154. height, elevation*, i. 34^b; iii. 6^a.

तुट्ठ *see तुष्*.

तुण्हिक्क [तूण्णीक] *HD. 5. 15. quiet, silent*, iv. 20¹.

तुन्दिल *ts. having a protuberant belly, corpulent*, i. 20⁷.

तुमं *see त्वम*.

तुम्हारिख [त्वादृश] *similar to you*, iv. 21¹⁰.

तुग्ग, °म *ts. a horse*, i. 18¹³, 21^c.

तुरिदपदं [त्वरित°] *quickly*, iv. 19²⁴.

तुनणा [°न] *weighing*, i. 20¹⁴.

तुना *ts. a balance, scales; resemblance*, i. 20¹³, 14¹; iii. 31^b.

तुल्ल [°ल्य] *like*, ii. 10^d.

तुप्प *to be pleased. Caus., to please, satisfy. tutṭha*, i. 36^d. tutṭheṇa, iii. 20¹⁶. tosidā, ii. 11⁵.

तुसार [°षार] *frost, ice, snow*, i. 14^a.

तुहियाकर [तुहिन°] *the moon*, i. 4^b.

तु + भव *to descend. Caus., to bring down. odiṇṇo*, iii. 20¹⁵. odiṇṇā, ii. 40². avaiṇṇaṃ, i. 25^a. avadāriadu, i. 25⁹.

सु + वि to give, bestow. viṇṇa, iii. 11^c.
+ समुद् to put away. samuttārida, i.
30¹.

तेत्तिअ H. 2. 157. so much, i. 7^b.

तेल्ल [तेल] oil, iv. 5^b.

तोअ [य] water, iii. 3^a.

तोणोर [तू] H. 1. 124. a quiver, ii. 16^b.

तोरण ts. an arched doorway, i. 17^a.

ति see ति.

°त्य [°स्य] staying, abiding, ii. 50^d.

तुद् to fall asunder, be parted. tutṭāi,
ii. 4^d. tuḍida, broken, ruined,
i. 18^a.

त्वम् thou, you. tumam, i. 16¹, 19^{3, 5},
20^{10, 13, 25, 29}, 34^{3, 20, 30}; ii. 6^a, 11¹,
24³, 32¹, 42¹⁷, 47²; iii. 2¹, 22^d, 34^a;
iv. 20⁶. tae, i. 18⁶; iii. 30²; iv. 20².
tujjha, i. 16¹, 20⁸, 34²⁵; iii. 21^b, 24^b;
iv. 22^c, 23^d. tuha, i. 20^{15, 16, 30}; ii.
7^a, 9^c, 10^{d, 2}, 42²⁰; iii. 8^b, 32^a; iv.
11^b, 21^c. de, i. 14², 18⁴, 19², 20^{6, 7, 27},
32¹; ii. 48¹; iii. 20⁴, 33^a, 34^b; iv.
2⁴, 9⁵, 18²⁹, 19³², 22¹. tumhe, i.
20¹¹; iv. 18⁷. tumhehim, i. 20¹².
tumhāhimto, ii. 29¹². tumhānam,
i. 18¹, 20⁴¹. vo, i. 3^b.

थक् H. 4. 16. to stay, cease. thakkantu,
iii. 20^a.

थण [स्तन] the female breast, i. 2^b, 18^b,
27^b; ii. 1^c, 23^b, 24^b, 29^a, 33^a, 44^a,
49^b; iii. 6^a, 7^d, 21^a; iv. 6^c.

थणअ the same, ii. 27^a.

थणिल्ल H. 2. 159. having breasts, iii. 19^b.

थल [स्य°] raised or rounded surface,
i. 27^b.

थली [स्य°] the same, ii. 1^a.

थवअ [स्तवक] a bunch, cluster of blossoms, ii. 47^c.

थूल [स्य°] large, great, iii. 3¹⁷.

थोअ [स्तोक] little, small; a little, i. 16^b;
ii. 1^b, 11¹.

थोर H. 1. 124, 255. large; great, big,
ii. 27^a, 44^a; iii. 6^a, 19^b.

दइअ [°यित] lover, husband, i. 24^c. Fem.
°ā, wife, iii. 6^b. daidā, wife, i.
28^a.

दंसण [दर्शन] looking, seeing, showing, i.
34²⁵; ii. 3², 40², 42^{16, 17, 21}, 43^a; iii.
21^b, 31¹.

दक्ख [°क्ष] able, skilful, iii. 17^b.

दक्खारस [दाचा°] grape-juice, ii. 26^d.

दक्खिण [दक्षिण] right, southern, i. 20¹⁶;
iv. 9^b.

दक्खिणा [दक्षिणा] the Dekkhan, i. 12^a.
°vadha [°patha] the Dekkhan, i.
25⁵, 34^a.

दक्खिणा [दक्षिणा] present, gift, remuneration, iv. 18^{12, 14, 21, 25}.

दण्ड ts. a stick, staff, stalk, handle, i.
16³, 32^c; ii. 6¹⁰, 9^a, 39^b; iv. 9¹², 20^d,
22^b.

दण्डरास ts. a kind of dance, iv. 11^b.

दन्त ts. a tooth, ivory, i. 14^a, 20²⁵; iii.
31^a.

दन्तुर rising, bristling, ii. 46^d. ts.

दण्य [दर्प] pride, haughtiness, ii. 30^c.

दण्यण [दर्पण] a mirror, i. 18¹⁰.

दण्ण- [दर्पिण] proud, arrogant, ii. 41^d.

दर ts. H. 2. 215. a little, slightly, ii.
14^b, 36^a, 49^b.

दरिद्रतण [द्रव्य] *poverty, indigence*, i. 20^b.

दल to split, cleave. *dalantā*, ii. 2^a.
+ निस to cut, break. *niddalanto*, ii. 30^c.

दल ts. *leaf, petal*, i. 29^b; ii. 6^{20, 23, 24, 25},
14^b, 38^b; iv. 5^a, 21^b.

दस [श्च] *ten*, iii. 3¹⁸, 26^a. Cp. दह.

दसमासिअ [दशमासक] *weighing ten māsa*,
iii. 5^a.

दह to burn. *dajjhanta*, iii. 27^a.

दह [श्च] *ten*, i. 18^b. Cp. दस.

दहि [धि] *milk*, i. 19^c.

दा to give. *dei*, ii. 37^b. *denti*, i. 13^a;
iv. 9^c, 12^a. *dehi*, ii. 42¹¹, 43^b.

deu, i. 3^b. *dedu*, ii. 1⁵. *deha*, i.
18^a. *dāissam*, iv. 20¹². *daia*, i.

20⁴⁰; iii. 4⁵. *dādavvā*, iv. 18¹⁴.
dento, i. 4^d. *denta*, ii. 2^b; iii. 28^a.

dijjae, iii. 9^d, 33^b. *dijjadi*, ii. 42²¹.
diadu, iv. 18¹⁴. *dijjantu*, iv. 21¹.

dijjanta, iii. 27^a. *dijjamāṇa*, i.
30^c. *diṇṇa*, ii. 6^{10, 22}; iii. 3⁹, 10^d.

diṇṇā, i. 18^d; iii. 6^b; iv. 9^c, 18^{21, 23},
21^c. *diṇṇam*, iii. 34^b. *diṇṇā*, ii.

16^a.

दाण [न] *giving, gift, donation*, ii. 5^d,
47¹; iii. 17^b.

दारा [रा] *a wife*, i. 23^a.

दाव H. 4. 32. to show. *dāvīāi*, ii.
36^a.

दाव [तावत्] *just, now, truly, indeed*, i.
31¹, 34²⁶; ii. 6²², 50³; iii. 3², 22^{2, 3};
iv. 20¹².

दावग्गि [वाग्नि] *a forest-conflagration*, iv.
24^b.

दासतण [त्वं] *slavery, service*, iv. 8^d.

दासी ts. *a female slave*, i. 18^a, 20^{28, 33, 40};
iv. 2⁸, 9¹³.

दाह ts. *burning*, ii. 10^b, 29^b, 42⁵; iii. 20^d.

दिअह [दिवस] *a day*, i. 18^b, 21^d; ii. 9^a,
10^c; iv. 3^c, 5^d, 6^d, 9^b.

दिक्खा [दीक्षा] *initiation*, iv. 18¹².

दिक्खिअ see दीक्ष.

दिट्ठि [दृष्टि] *a look, glance, eye*, i. 18^a,
21^b, 28^{b, 8}; ii. 1⁵, 5^a, 8^d, 23^a, 41^b;
iii. 2^c, 11^a.

दिण [न] *day*, ii. 6¹⁰; iv. 3^a.

दिणमणि [दिन] *the sun*, ii. 50^d.

दिणेस [दिनेश] *the same*, i. 21^c.

दिमुह [दिमुख] *quarter of the sky*, ii. 4^b.

दिवस ts. *day*, i. 34²⁰; iv. 18¹¹, 19⁶⁴.

दिग्ग to point out, show. *diṭṭho*, i. 24^c.

+ आ to point out, show, order. *adi-*
sadi, iv. 9¹⁹, 18^{16, 23}. *ādiṭṭham*, ii.
26¹.

+ निस to point out, show. *niddisadi*,
ii. 29²¹. *niddiṭṭhā*, iv. 18²⁰.

+ समा to command, direct, instruct.
samādiṭṭhā, i. 10¹. *samādiṭṭham*,
ii. 43¹⁰.

दिसा [दिग्ग] *direction, quarter of the*
sky, i. 14²; iii. 25^b, 26^a, 28^a; iv.
9^{8, 9, 10, 11}.

दिसाभाअ [दिग्भाग] *quarter of the*
direction, i. 16^d.

दीक्ष to consecrate, initiate. *dikkhiā*, i.
23^a.

दीव [व] *a lamp, light*, ii. 6¹⁰; iii. 27^a.

दीह [र्च] *long*, i. 21^d, 35^c; ii. 2^b; iv. 9^b.

दीहत्तण [र्चत्वं] *length*, i. 32^a.

दीहर H. 2. 171. *long*, ii. 9^a.

दीहिआ [दीर्घिका] *a long lake*, ii. 3^a.

दुर्धम [द्वितीय] *second, other*, iii. 17^d.

दुष्कृत [दुष्कृत] *a sin, misdeed*, ii. 8^c.

दुःख [दुःख] *sorrow, distress*, ii. 8^c.

दुष्काय [दुर्जन] *a wicked, malicious person*,
iii. 20¹⁷.

दुष्ट [दुष्ट] *wicked*, i. 20⁴⁰.

दुविध [द्वितीय] *second, other*, ii. 8³.

दुध [दुध] *milk, milky juice*, i. 16^b; ii.
6^b, 29¹¹.

दुब्बल [दुर्बल] *weak, feeble*, ii. 9^d.

दुम [दुम] *a tree*, i. 17^b; ii. 45², 46^c; iv.
22^a.

दुलह [दुर्लभ] H. 1. 115. *difficult to be
attained*, iv. 1^b.

दुल्लक्ष्य [दुर्लक्ष्य] *difficult to be seen*, iii.
12^c.

दुवार [द्वार] *a door*, i. 21⁴; ii. 42^{21, 25}; iii.
20¹¹; iv. 9⁷, 18³³, 19^{2, 24}.

दुः see द्वि.

दुससि- [द्विशशि] *having two moons*, i.
34^d.

दुहिता [°तृ] *a daughter*, i. 34¹⁵; iv.
18¹⁹.

दूर्ध्व [°त्ती] *a female messenger, a confi-
dante*, iii. 27^c.

दूर ts. *distant, far. Adv., to a distance,
highly, entirely*, i. 2^a, 6^a, 20³³;
iii. 1^a.

दूषण [दूष°] *spoiling, disfiguration, de-
fect*, i. 18^a; ii. 23^d.

दुसह [दुः°] *insupportable, intolerable*, iii.
20³; iv. 2^a.

दूहव [दुर्भग] H. 1. 192. *ugly, hideous*,
iii. 23^b.

दृश् to see. Caus. to show. Pass., to appear.
datṭhum, i. 24⁵. datṭhūna, iii. 6^a.

datṭhavvā, ii. 29⁷. dāṃsemi, i. 25^a.

dāṃsido, ii. 6²². dāṃsiam, ii. 21^b.

disai, iv. 11^b. disadi, i. 4², 20²⁶.

disae, ii. 30^d. disadha, i. 4¹⁶. di-

santi, i. 6^b. disadu, ii. 29¹⁹. di-

tṭha, ii. 40³. diṭṭhā, ii. 11^d, 40⁵;

iii. 22¹; iv. 9^a, 19³⁰. diṭṭham, i.

25^{1, 6}; iii. 2², 3⁴. diṭṭhā, ii. 5^a.

देव ts. *a god; a king*, i. 18^c, 24^a, 34⁴¹;

ii. 11⁵, 22¹, 24¹, 26¹, 28¹, 29⁷, 41⁶,

47³, 49¹; iii. 24²; iv. 9¹⁸, 21⁶.

देवी ts. *a queen; Pārvatī*, i. 12^{3, 8}, 16²,

18¹⁷, 19^a, 34^{23, 34, 36}; ii. 6^{22, 23}, 11³,

22^a, 28², 29^{7, 10}, 42^{27, 29, 33}, 43¹⁰, 47¹;

iii. 8^{1, 5}, 34^{7, 9}; iv. 9^{6, 7, 13, 14, 17, 19},

18^{4, 7, 11, 12, 15, 23, 30, 31}, 19^{9, 25, 60}, 23^a.

देव्यञ्ज [देवज्ञ] *an astrologer*, iv. 18²⁰.

देसन्तर [देशा] *another place, foreign parts*,
iv. 18³⁷.

देह ts. *body*, ii. 10^b, 11^b; iii. 17^b, 20^{4, 16}.

dehantara, *another body*, i. 34³⁴;

iv. 19⁶⁴.

दोकन्दली [दोः°] *a plantain-like arm*, iv.
7^c.

दोखण्ड [द्वि°] *having both halves, i. e. full
(of the moon)*, i. 32^b.

दोखण्ड- [द्वि°] *to cut in two, to break*.
dokhaṇḍaantā, i. 15^b.

दोणी [दो°] *a bucket, cavity*, i. 29^b.

दोल to swing, oscillate. dolanti, i.
26^b.

दोला ts. *a swing, hammock*, i. 21^b; ii.

29²¹, 30^d, 31^d, 37^b, 39^a, 40^{a, 2}.

दोल्लभा [दोलता] *a creeper-like arm*, iv.
16^b.

दोसोलह [द्विचोडश] *thirty-two*, iv. 11^a.

दीर्घल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20^{27, 29}; ii. 45¹, 47¹.

दीर्घलअ [क] *the same*, ii. 43^b.

द्वि two. duve, i. 16², 34^{30, 32}; iii. 17^a.
dohim, i. 4^c, 30^b; iv. 12^b. dohi,
ii. 18^b. dosu, i. 16^d. dosuni, iv.
7^c.

धभवड [ध्वजपट] *a flag, banner*, ii. 31^a.

धनु [नुस] *a bow*, i. 32^c, 33^d; iv. 9^a, 20^d.

धनुच H. 1. 22. *a bow*, ii. 3^d.

धम्म [म] *religion, custom*, i. 23^d.

धम्मदारा [धर्मदारा:] *lawful wife*, i. 23^a.

धर ts. *holding, carrying*, ii. 46^b; iv. 15^a.

धरणी ts. *earth, country*, i. 12^a. °dala
[°tala] *the surface of the earth,*
the earth, i. 25^a.

धवल ts. *white, handsome*, ii. 23^a, 31^a.

धवल- *to make white or resplendent*.
dhavalenti, i. 10^a. dhavalia, iii.
7^a. dhavalio, i. 29^c.

धवलम- H. 2. 154. *whiteness*, ii. 41^b.

धा + अनुसम *to think over; make peace*
with. anusamdhemi, iii. 2². anu-
samdhedha, i. 20¹².

+ नि *to place, put*. nihio, ii. 29^a. ni-
hiam, ii. 30^c. nibitta, i. 4^c.

+ वि *to bring about, arrange*. vihide,
iv. 18¹².

धाहो [टो] *assault, attacking*, ii. 46^c.

धारा ts. *a stream, current*, ii. 9^b; iii.
20^c, 28^d; iv. 13^a.

धारि- [रि] *carrying*, iv. 9^{c, 11}.

धाव *to run*. dhāvantassa, i. 18¹³.

धुवागोद [धुवागोत] *introductory stanza*, i.
4¹¹.

धूदा H. 2. 126. *a daughter*, i. 18^c.

धूष [प] *incense, perfume*, iii. 14^b.

धूषवट्टि [पवत्ति] *a pillar or cloud of*
smoke, iii. 27^a.

ध *to hold, carry, contain, stop*. dha-
rañ, ii. 48^a. dharantao, iii. 31^b.
dharā, iii. 3^c.

धोअ [धोत] *washed, washed off*, i. 26^a.

धोद *the same*, i. 30¹.

नन्द *to be delighted, rejoice*. nandantu,
i. 1^a.

नम *to bow, make obeisance to; to sink*.
namaha, i. 2^b. namanti, ii. 31^c.
naa, i. 4^c.

+ उद् *to rise, ascend*. unnamanti, ii.
31^c.

+ परि *to be changed, ripe*. parina-
mantā, i. 8^a. pariṇaam, ii. 8^c.

+ ष *to bow down*. paṇamāmi, iv. 19^d.
paṇamanti, iv. 18^b.

नग् *to disappear*. naṭṭhā, iii. 3^d. naṭ-
ṭhāe, ii. 40³.

+ ष *to disappear, be lost*. paṇaṭṭhā, ii.
40⁵.

नी *to carry, bring, conduct*. naiissadha,
i. 34²⁷. naia, ii. 11³.

+ आ *to bring*. ānemi, i. 25^c. āpedi,
iv. 19⁵⁵. āpia, ii. 43²; iii. 4^a. āpi-
adi, i. 25^a. āpiadu, i. 25⁷. āpiā,
i. 26^d. āpidāim, iv. 19¹⁴.

+ उप *to offer, present*. uvañijjo, iv. 7^c.

+ परि *to marry*. Caus., *to cause to*

marry. pariṇē, i. 12^b. pariṇ-
davvā, iv. 18²¹. pariṇāidavvā, iv.
18⁷.

नृत to play, act. naccidavvaṃ, i. 4¹⁸.

पभ [°द]foot; pace; dignity, rank, i. 9^b,
12^a, 21^a; iv. 11^b.

पभइ [प्रकृति] nature, natural condition,
ii. 26^c.

पभट्टावभ [प्रवर्तापक] producing, i. 16³.

पभट्टइ see वृत् + प्र.

पभडेइ see कट् + प्र.

पभण्ड [प्रच°] impetuous, iii. 30^b.

पभवो [पद°] position, rank, iv. 23^c.

पभायइ [प्रजापति] the god *Iṣṭjāpati*, the
creator, iii. 17^a.

पभासइ see काश् + प्र.

पभोट्टु [प्रकोष्ठ] the fore-arm, ii. 16^a.

पभोस [प्रदोष] evening, iv. 4^b.

पंसु [पांसु] dust, iv. 5^c.

पक्ख [पक्ष] a wing, iv. 21^o.

पक्खाउज्ज [पक्षातोय] a kind of drum, cp.
Hindī pakḥāūj, i. 4¹⁰.

पक्खालिद see क्षत् + प्र.

पङ्कु ts. mud, paste, i. 16^a; ii. 8^a, 12^a;
iv. 4^a.

पङ्कुअ [°ज] a lotus, ii. 13^b, 33^a.

पङ्कुरुह ts. the same, iii. 3^a.

पङ्किल ts. turbid, smeared, anointed, iv.
8^a.

पङ्कुरुह ts. a lotus, i. 4^d, 35^d.

पच्चक्खं [प्रत्यक्षम्] clearly, openly, i. 30^d;
ii. 43².

पच्चग्ग [प्रत्यग्] fresh, new, iii. 1^d.

पच्चङ्गं [प्रत्यङ्गम्] on every limb, iv. 9^a.

पच्छा [पश्चात्] behind, from behind; after-
wards, i. 34²⁷; ii. 6^c.

पच्छिम [पश्चिम] last; western, iv. 4^c,
9¹⁰.

पङ्गुरावेदि see झर् + प्र.

पञ्च ts. five. pañca, i. 18^b; iv. 4^d,
9^a, 9, 12. pañcehiṃ, iii. 19^d.

पञ्चगव्य [°व्य] the five products of the
cow, i. 20²⁶.

पञ्चदस [°श] fifteen, i. 34²⁶.

पञ्चबाण ts. Cupid, ii. 19^b, 38^b.

पञ्चम ts. the fifth note of the gamut,
said to be produced by the cuckoo;
name of a musical mode, i. 16³;
ii. 2^c, 5^b; iii. 20⁷; iv. 6^a.

पञ्चसर [°शर] Cupid, i. 32^c; ii. 46^b; iv.
8^d.

पञ्चाल ts. name of the country between
the Yamunā and the Ganges,
the Doab, iii. 5².

पञ्चालिआ [°का] a doll, ii. 12^b.

पञ्चालिआ [पाञ्चालिका] the *Pāñcālīkā* style
in poetry, i. 1^c.

पञ्चमु [°शु] Cupid, i. 18^c; iv. 4^c.

पञ्जर ts. a cage, i. 18¹⁶; iii. 31^a.

पट् + उद् Caus., to tear out, eradicate.
uppādaissam, i. 20¹⁵. uppāḍia,
i. 20³¹. uppāḍida, iv. 2^d.

पट् ts. a garment, silk cloth, i. 36^c.

पट्ठअ [°क] a tablet, palette, i. 4^c.

पट्ठसुअ [पट्ठांसु] a silk garment, ii. 14^a.

पट् to recite. paḍhissam, i. 18¹⁷; iii.
30². paḍha, i. 19^{3, 6}; ii. 10⁷. pa-
ḍhiadi, i. 19⁷.

पट [°ट] a garment, cloth, i. 14^d.

पट्ठण [पतन] falling, iv. 18^a.

पडाभा [पटाका] *a flag, banner*, iii. 20⁶;
iv. 20^a.

पडिवट्टभ [प्रतिपट्टक] *a silk cloth*, i. 20⁹.

पडिवट्टाविभा [प्रतिवर्धापिका] *speaking agreeably or congratulating in her turn*, i. 13¹.

पडिसिचिणभ [प्रतिस्वप्नक] *a dream in return*, iii. 8^b.

पडिसीसभ [प्रतिशीर्षक] *a mask*, i. 4⁵, 20⁴⁰;
iv. 15^b. [K, anukāryānurūpavar-
ṇanāmukha].

पठण [पठन] *reading, reciting*, i. 24^b.

पठम [प्रथम] *first*, i. 20²³, 25, 34²⁴; iii.
17^c.

पणभ [प्रणय] *attachment*, iii. 8⁴, 9^a.

पणद [प्रणति] *a bow, courtesy*, i. 4^a.

पणद- [प्रणयिन] *attached to, joined to*,
iv. 7^b.

पणस [पनस] *the bread-fruit*, iv. 22^a.

पणाम [प्रणाम] *a bow, salutation*, i. 34²⁴.

पणोल्लिभ *see* णोल्ल + प्र.

पणिदच्च [पाणिदित्य] *erudition, Punditship*,
i. 18⁴, 8, 9.

पण्डी *a Pāṇḍya woman*, i. 15^a.

पण्डु [पा^a] *pale, yellowish*, ii. 10^c; iv. 5^a.

पण्डुर [पा^a] *pale-white, yellowish-white*,
ii. 6¹⁰; iii. 33^a.

पण्होतर [प्रश्नोत्तर] *riddle and answer*, i. 5².

पत *to fall*. paṭai, ii. 39^a. paṭanti,
iv. 13^b.

+ नि *to fall down, to be cast at*. pi-
vadiā, ii. 5^c, 46^c.

+ समुद् *to jump up, to emerge*. samup-
paḍia, iii. 3¹⁸.

पत्त [पत्र] *a leaf*, ii. 1², 7^a.

पत्त [पात्र] *a dramatis persona*, i. 4³.

पत्त *see* आप + प्र.

पत्तिआमि *see* या + पत्ति.

पद् + उद् *Caus., to produce*. uppādedi,
iii. 12².

+ निस् *to be produced*. nippajjadi, i.
34¹⁸.

+ सम् *to become*. Caus., *to accom-
plish, produce*. saṃpaṇṇam, iii.
20⁴, 21. saṃpādemī, ii. 41⁶. saṃ-
pādemha, i. 12³. saṃpādaissadi,
ii. 43¹.

+ समुद् *to be produced*. samuppapaṇṇā,
iii. 4⁹; iv. 19³⁵.

पदि [पति] *a husband*, i. 19⁷.

पदीव [प्रदीप] *a lamp*, iii. 22¹.

पंति [पङ्क्ति] *a line, row, series*, ii. 1², 17^b;
iv. 12^b.

पब्भार [प्राग्भार] HD. 6. 66. *a mass, large
quantity*, ii. 33^a.

पभाद [प्रभात] *day-break, dawn*, ii. 6¹⁰.

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*,
iii. 22⁹; iv. 18³⁰.

पमाण [प्र^a] *measure, size, extent*, i. 16³;
iii. 3¹⁸.

पर ts. *other, different; intent on*, i. 18², 8;
iv. 18^a, 22². param, *however, ex-
cessively, at the utmost*, i. 1^b, 34³⁰;
ii. 11^a.

परम ts. *highest, best*, ii. 28⁴.

परमत्थ [परमार्थ] *truth, reality*, ii. 22¹.

परमेद्दि- [पण्डित] *an epithet of Brahmā*,
iv. 19^b.

परंपरा ts. *an uninterrupted series, suc-
cession*, i. 9^b, 18⁴, 8, 9.

परसुभ [परमत्त] *the cuckoo*, ii. 2^a.

परिअण [परिजन] *attendants, suite*, i. 28⁶.

परिक्षण [परीक्षण] *testing, examining*, ii. 29^a.

परिक्षीण [°क्षीण] *emaciated, diminished*, ii. 6¹⁰.

परिणति [°ति] *maturity*, iii. 4^a.

परिपणुरत्न [°पाणुरत्न] *dazzling whiteness*, iii. 34^b.

परिरम्भ *ts. embracing*, i. 2^a; iii. 7^c.

परिवाहि [°पाटि] *order, succession*, iv. 16^b.

परिसरिष्य- [°सर्पिण] *moving about*, iv. 19⁵⁵.

परिसर *ts. neighborhood, environs*, iii. 19^a, 34^a; iv. 7^a.

परिहास *ts. joking, merriment*, ii. 6^c.

परुष [°ष] *hard, harsh*, i. 7^a.

परुष see रुष + प्र.

परोक्ष [°क्ष] *invisible, unknown*, iv. 18²⁹.

परोपर [परस्पर] *each other, mutual*, iii. 11^b; iv. 12^b.

पर्यङ्क [पर्यङ्क] *a bed, couch*, i. 36^b.

पल्लव *ts. a sprout*, i. 26^b; iii. 23^a.

पवञ्च [प्रपञ्च] *display, diversity*, ii. 40^a.

पवञ्च- [प्रपञ्चय-] *to display, show, expand*. pavañcida, i. 16³.

पवण [°न] *the wind*, ii. 11^b, 14^b, 36^a; iii. 22^a.

पवण [प्रवण] *violent*, iv. 1^a.

पवाह [प्र°] *a stream, current*, ii. 10^d; iii. 10^c, 20^a.

पवेष [प्रवेशक] *an interlude in a drama*, i. 6^b.

पसह [प्रसति] *the palm of the hand*, i. 30^c; ii. 38^a.

पसदि *the same*, i. 16³.

पसर [प्र°] *outbreak, course*, iii. 20⁹.

पसरण [प्र°] *going, streaming forth*, ii. 10^a.

पसव [प्र°] *blossom*, ii. 6²².

पसाध [प्रसाद] *propitiatory offering, propitiation, favor*, i. 4^a, 22^a, 34²⁵.

पसादी + क [प्र°] *to present*. -kidam, ii. 6²⁴.

पसार [प्र°] *spreading*, iii. 11^c.

पसाहण [प्रसाधन] *decoration, toilet*, i. 20³⁶; ii. 19^a, 22^a, 24³.

पसूय [प्रसून] *a bud, flower*, i. 19^d.

पह [°य] *way; reach*, iii. 2^d.

पहा [प्रभा] *light, splendor, similarity*, i. 16^a.

पहार [प्र°] *striking, shooting*, iii. 7^b.

पहाव [प्रभाव] *power, efficacy*, ii. 6²², 45¹; iii. 8³; iv. 18²⁹.

पशुद् [प्रभति] *beginning, beginning with*, i. 32^d.

पशुद् see शुद् + प्र.

पशुदि [प्रभति] *beginning, beginning with, from, ever since*, i. 20^{20, 34}; ii. 3^a.

पा to drink. Caus., to cause to drink.

piāmo, i. 22^b. pianto, iii. 8^d. pi-

anti, iv. 19^b. pijjae, i. 23^b. pij-

jantam, i. 16^d. pido, iii. 3^{11, 18}.

pāidā, ii. 29¹¹.

पाश [°द] *foot; beam*, i. 4^d, 20³⁰; iii. 28^d.

पाशन्त [पादान्त] *the extremity of the feet*, i. 14^d.

पाभार [पाकार] *a rampart, wall*, ii. 31^c.

पाउभ [प्राकृत] *the Prakrit language*, i. 7^a.

पाउद *the same*, i. 6³.

पाहिसिद्धी HD. 6. 77. *emulation, rivalry*, i. 10^b, 20^{12, 33}; ii. 10⁵.

पाठिआ [पाठिका] *a reciting or reading woman*, iv. 9¹².

पाण [प्राण] *life, soul*, iii. 8^a.

पाणि ts. *hand*, i. 27^a; iii. 23^a.

पासर ts. *a low-caste man*, i. 20²⁹.

पारायअ [°त] *a pigeon*, iii. 27^b.

पारिभह् [°द्र] *the coral tree*, iv. 22^a.

पाल् + प्रति *to guard, observe*. paḍivāle-
du, ii. 41².

पालित्तिआ *capital; a treasure; a paragon of*, ii. 3^b; iv. 19⁴. (K, bhaṅgipra-
kāraḥ palayitrkā; yadvā palittāā
iti deṣipadanū mūlanivyāni varta-
ta iti saṁpradayah.)

पास [°र्ध्व] *side, flank*, ii. 36^b, 46^b.

पाहुड [प्राभत] *a present, gift*, ii. 7^a.

पि see वि.

पिअ [प्रिय] *dear, beloved, agreeable*, i. 1^b,
3^a, 15^c, 16¹; ii. 27^c; iv. 2^b, 22^{1, 2}.

पिअवअस्स [प्रियवयस्य] *a dear friend*, i.
18¹⁷, 20²⁹, 32¹; ii. 6¹⁰, 10⁶, 41², 43²;
iii. 2³, 20¹, 34⁷; iv. 9⁴.

पिअसहो [प्रियसखो] *a female friend, a
lady's confidante*, ii. 8³, 42^{5, 10};
iii. 30², 34⁵.

पिङ्ग [पङ्ग] *ripe*, ii. 50⁴.

पिङ्ग ts. *yellow-red*, ii. 50⁴.

पिच्छ ts. *tail-feather*, ii. 14^a; iv. 14^b.

पिञ्जर ts. *reddish-yellow, tawny, gold-
colored*, ii. 8^a, 12^a; iii. 25^b.

पिण्ड ts. *mass, ball*, i. 35^a.

पिधाणा [°न] *covering*, iv. 18³⁸.

पिसुण [°गुन] *slandorous*, iii. 9^d.

पिसुण- [°गुनय-] *to indicate*. pisuṇai, ii.
24^d. pisuṇedi, i. 20^b.

पिहुन [पयुल] *broad, large*, iv. 9⁷.

पीड् *to press, squeeze*. piḍio, iii. 7^d.

पीण [°न] *fat, round*, i. 18^b; iii. 7^c.

पुह्णिअ [°त] *furnished with feathers*, ii.
3^d; iv. 20^d.

पुह्णिव *the same*, iv. 9³.

पुञ्ज् *to heap up, collect*. puñjijjāi, iii.
26^d. puñjia, i. 14^d.

पुञ्ज ts. *heap, multitude*, i. 19^d; ii. 46^d.

पुट् see स्य्.

पुट्ठो [पृष्ठ] *the back*, ii. 39^b.

पुणस्सव [पुनर्नव] *revived, refreshed*, iii.
20¹⁰.

पुणो [पुनर्] *again, back; on the other
hand*, i. 34²⁷; ii. 3^c, 5^c, 6^{b, 13}, 26^c,
28¹, 49^b; iii. 17^d; iv. 18¹⁷, 19^{25, 27, 47}.
puṇu, ii. 23^d; iii. 9^c, 14^d. Cp. उण.

पुस [पूर्ण] *filled, full, accomplished, ful-
filled*, i. 20^d; ii. 41^d; iii. 19^a; iv.
23^b.

पुस्सिमा [पूर्णिमा] *the day of full moon*, i.
25³, 34^d; ii. 6¹⁰, 29^{19, 21}; iii. 20¹⁵;
iv. 19⁶⁴.

पुत्त [°त्र] *a son*, i. 18³, 19⁷; iv. 2^d.

पुत्तलिआ [°लिका] *a doll*, iii. 20³; iv. 18³⁶.

पुत्तो [°त्री] *a daughter*, i. 20²⁸; iv. 19^{24, 50}.

पुरदो [°तस्] *before, in the presence of*,
i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii.
30².

पुरन्धो [°न्धो] *an elderly married woman*,
i. 16³.

पुरस्सर [पुरः°] *preceding*, i. 20^{16, 31}.

पुरिस [°रुष] *a man*, i. 7^b.

पुरो [पुरस्] *before; formerly*, iii. 1^c, 22^a;
iv. 19^a.

पुलअ [°क] *horripilation, thrill of joy*,
iv. 21^d.

पुलभ-^१, पुलोभ-^२, H. 4. 181. *to look, behold.*

puloesi, iii. 8^१. pulantia, ii. 1^१.

पुलभण [°कन] *horripilation*, i. 15^१.

पुलिन्द ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14^१.

पुव्व [पूर्व] *eastern*, i. 14^२; iii. 25^१; iv. 9^१.

पूर ts. *a stream, flood*, iii. 28^१.

पूरण ts. *filling*, i. 34^{३१}.

पू to *fill*. pūriāe, i. 4^१.

पेऊस [पोयूष] *nectar*, iii. 20^२.

पेक्ख, पेक्ख see ईच्च.

पेड्डिअ [प्रेड्डित] *swung, shaken*, i. 21^१.

पेम्म [प्रेमन] *love, affection*, iii. 8^३, 4, 9^१, 1, 2, 12^१, 2, 15^१.

पेरन्त [पर्यन्त] *circuit, border*, iii. 11^१.

पेत्तल [पेशल] *artificially made pleasant, seasoned*, iv. 5^१.

पोट्टिस *name of a poet*, i. 20^{२०}.

पोत्त *a garment, cloth*, i. 27^१; ii. 24^१.

पोत्थअ [पुस्तक] *a book*, i. 18^२.

पोण्णल [पूणफल] H. 1. 170. *the areca nut*, iv. 5^१.

पोम्मराअ [पद्मराग] *a ruby*, ii. 15^१; iv. 18^{११}.

पक्ख to *ask*. pucchāmi, iii. 8^२. pucchis-sam, i. 4^{१३}. pucchia, i. 34^१. pucchianti, i. 18^{१३}.

फंस [स्पर्श] *touch, contact*, iii. 24^१; iv. 21^१.

फगुण [फाल्गुन] *a Hindu month corresponding to February-March*, i. 20^{२१}.

फण ts. *the hood of a serpent*, i. 20^१.

फणिलआ [°त] *the betel plant*, i. 17^१.

फरअ HD. 6. 82. *a shield*, iv. 9^१.

फरक्कित [स्फारोक्त] *shaken, swung*, iv. 9^१.

फरिस [स्पर्श] *touch, contact*, iv. 6^१.

फल ts. *fruit, result*, ii. 6^{१०}; iv. 21^१.

फलअ [°क] *plank, shield, expanse*; i. 30^१, 32^१; ii. 15^१, 23^१; iv. 9^१.

फलिहमणि [स्फटिक°] *a crystal-stone*, ii. 29^१.

फइ see स्फट.

फार [स्फार] *large, great*, i. 20^१; iii. 19^१.

फुइ see स्फुट.

फुड [स्फुट] *clear, white, clearly, evidently*, ii. 12^१; iv. 22^१.

फुल्ल to *open, blow, blossom*. *Intens., the same*. phullanti, ii. 49^१. phullāi, ii. 38^१. pamphullā, i. 16^१.

फुल्ल ts. *a flower*, i. 19^१.

फेक्कार [फेत्कार] *a shriek, howl*, iv. 15^१.

खडल्ल see गल्लिखडल्ल. Cp. Marāṭhī baila.

खउलमाला [खकु°] *name of a woman*, iv. 9^{१०}.

खक्कर [खर्कर] HD. 6. 89. *a jest*, ii. 6^१.

खक्करकेली *name of a woman*, iv. 9^{११}.

खन्दि- [°न्दन] *a panegyrist, bard*, i. 16^३, 4.

खन्ध् + नि to *bind, close*. nibaddham, iv. 9^१.

खन्ध ts. *arrangement, literary composition, posture*, i. 6^२, 7^१; ii. 4^१; iv. 11^१, 12^१.

खन्धव [वा°] *a kinsman, friend*, i. 16^३.

खम्ह- [ब्रह्मन] *the god Brahmā*, i. 24^१.

खम्हण [ब्राह्मण] fem. °णी, *a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20^१, 26, 33, 43; iii. 8^१. fem. i. 20^{३४}.

वरिहि- [वर्हिण] *a peacock*, ii. 15^१.

बला [°लात्] *perforce, violently*, i. 13^d; iv. 22^c.
 बलि ts. *an oblation*, iv. 15^a.
 बहल ts. *copious, abundant*, i. 13^a, 20^d; ii. 3^a, 37^a; iv. 21^d.
 बहिणिआ [भगिनिका] *a sister*, i. 34^{22,25,32,35,38}; ii. 6²⁴, 9¹, 10^{2,4}.
 बाहु + मन *to value, esteem*. °mannedi, i. 28^c.
 बाहुसो [°यस] *often*, i. 4^a; ii. 29^b.
 बाउल्लिआ HD. 6. 92. *a doll*, iv. 19^{ab}.
 बाण ts. *an arrow*, ii. 11^c; iv. 13^b.
 बाध् *to harrass, torment*. bāhañijjo, iv. 2^a. bāhañijjā, iv. 2¹.
 बाल ts. *young, new*, i. 13^c, 15^a; ii. 41^b, 42²⁹, 45^a, 49^a; iii. 8¹, 19^d.
 बालकह [°वि] *a young poet*, i. 9^a.
 बाह [°य] *a tear*, ii. 9^b, 10^d; iii. 20^a.
 बाहिर [बहिस्] H. 2. 140. *external*, i. 34³⁰.
 बाहु ts. *an arm*, i. 30^b; iv. 12^a.
 बाहुमूल ts. *a shoulder*, ii. 24^a.
 बिन्दु ts. *a drop*, i. 26^b; iii. 3¹⁷, 4^a.
 बिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^b; iii. 25^d, 32^b; iv. 3^b. sañpunṇa-bimbattana [sañpūrṇabimbatva], *fullness of disk*, iii. 25^d.
 बिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^c.
 बुद्ध H. 4. 101. *sinking, inclining*, ii. 31^d.
 बुध् + वि *awaken*. vibuddho, iii. 7^d.
 बोल् H. 4. 162. *Caus., to pass*. boleḷi, ii. 29^d.
 बोल H. 4. 2. *speech, words*, ii. 4^c.

भञ्जव- [भगवत्] *fem. °vadi, favored, exalted, venerable, holy*, i. 20²⁷; ii. 6²⁵; iii. 3¹⁴; iv. 18^{16,23}, 19^{4,12}.
 भङ्ग ts. *breaking*, i. 28^a.
 भङ्गि ts. *bending*, iv. 9^a.
 भङ्गुर ts. *fragile*, iii. 21^a.
 भञ्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2¹.
 भञ्ज् *to break*. bhañja, iii. 21^a.
 भट्ट- [भट्] *a lord, master*, iv. 9¹⁶, 18^{a,22}.
 भट्टारभ [°क] *venerable, worshipful*, iii. 20²³.
 भण् *to say, speak; name, call*. bhaṇāmi, ii. 47³; iv. 7¹. bhaṇāsi, i. 20²⁸; iv. 19³⁴. bhaṇādi, i. 34²⁹. bhaṇimo, ii. 23^d. bhaṇāmo, ii. 48². bhaṇanti, i. 24^a; iii. 9^{1,2}. bhaṇa, i. 20¹⁷, 25^{1,3}; ii. 6⁷, 40⁴, 47⁵; iii. 8⁶; iv. 4¹. bhaṇaha, ii. 16^b. bhaṇia, i. 34³⁵. bhaṇantassa, i. 20³⁰. bhaṇṇāi, i. 5^a, 6^a. bhaṇi-adi, i. 20^{4,20}; ii. 10². bhaṇṇae, iii. 12^b. bhaṇidā, ii. 42³³. bhaṇidam, i. 7¹; iv. 2^a, 18^{13,23}.
 भण्डभ [भागहक] *a small vessel, cup*, i. 20²⁶.
 भत्त- [भर्तृ] *husband*, i. 11^b; ii. 8^b.
 भह् [°द] *happiness, blessing*, i. 1^a, 20²⁶; iv. 5^d.
 भमण [भ°] *shaking, moving*, ii. 1^c.
 भमर [भ°] *a bee*, ii. 13^b; iii. 2^b.
 भमरटेयटा [भ°] *having an unsteady character, or, having a scar like a bee*, i. 18^a. (BNJ, bhramaṇaṇiḷā; P, bhramaravat tiṭo yasyāḥ. teṭo ni madhyasthito[!]) maniviṇeṣaḥ. ti-

tā bhīṣaṇā; O, bhramarasadr̥ṣena
teṭākhyaguhyagena[!]. teṭā akṣi-
golakam iti kecit; K, bhamaraṭeṇi-
te ity etad deṣipadaṁ mustipra-
hāraprarūḍhe veṣyoraḥkine var-
tate. bhramaravarṇanakinamanāu.
tathā ca prayogaḥ. teṇṭāvaloka-
nakutūhalabhaṁgabhirur iti. yad-
vā bhramaraṇāṁ viṭānāṁ teṇṭā
bhūyate.)

भवण [°न] *abode, dwelling, house*, ii. 6²²;
iv. 19^{a, 17}.

भविस्स [°ष्य] *what is to be, the future*,
i. 18¹.

भसल HD. 6. 101. *a bee*, i. 16^{c, d}; ii.
44^d.

भा *to shine, seem, appear*. bhāi, i. 23^d,
33^b; iii. 31^b.

+ वि *the same*. vibhāi, ii. 41^d.

भादर [भातृ] *a brother*, i. 20¹⁵.

भामरी [भा°] *walking round from left to
right*, iv. 21¹.

भार ts. *a burden, weight, mass*, i. 18²;
ii. 21^a; iii. 21^a.

भारिजा [भार्या] *a wife*, i. 12³.

भाव ts. *being, condition; feeling, senti-
ment; a venerable, worthy man
(term of address)*, i. 4¹⁵, 5^a; ii. 10^c,
50^b; iii. 10^b, 20¹⁰.

भावयिज्ज *see भू*.

भासा [°षा] *language, dialect*, i. 7¹, 8^b.

भिक्षा [°क्षा] *alms*, i. 23^c.

भिङ्ग [भ°] *a bee*, i. 29^b; ii. 6^a.

भिच्च [भत्थ] *a servant, slave*, i. 33^d.

भिद् + उद् *pass. to shoot up, be raised*.
ubbhijjadu, iii. 20⁶.

+ निस् *to tear up, break through*. nib-
bhinṇassa, iv. 18³⁶.

भुभङ्ग [भुजङ्ग] *a paramour, gallant*, i.
14².

भुज्ज [भूर्ज] *the birch tree*, iii. 25^b.

भुत्थल्ल *food for a cat*, iv. 2^c. (O, bhut-
thallā majjārie bhutti. bhūmi-
pātanayogyaḥ; bharitrayogya iti
vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. *erring, oblivious*, iv.
20¹⁶.

भुवण [°न] *the world*, iii. 26^b, 28^b; iv.
20^a.

भू *to be, become. Caus., to cherish, af-
fect, win*. hosi, i. 19⁵. hoi, i. 7^a, 8^b; ii.
iv. 23^a. bhodi, i. 20¹³, 34¹⁰; iv. 3¹,
18^{21, 22}. honti, i. 21^d; ii. 10^d, 49^a;
iii. 19^d; iv. 2¹⁰. hava, iii. 23^a.
hou, i. 1^a, 8^b; iii. 23^b; iv. 5^d. bho-
du, i. 14², 20^{26, 27}, 34¹¹; ii. 49¹; iii.
3², 22^a, 24²; iv. 19¹⁸, 21⁶, 23¹. ha-
vantu, iii. 24^b. bhavissam, i. 13¹;
ii. 28^d. hohii, ii. 39^a; iii. 32^a.
bhavissadi, iv. 18^{20, 32}. bhavia, i.
20³⁴; ii. 9¹, 32²; iii. 3¹⁸. bhavi-
davvam, ii. 42²⁶. bhāvaṇijjā, ii.
26^c.

+ भुज् *to enjoy, experience, feel*. aṇu-
bhavidam, i. 34²⁵.

+ सम *to arise, be born. Caus., to honor,
show respect to; to fancy, ima-
gine*. sambhūḍāṇaṁ, i. 18⁹. sam-
bhāvehi, iii. 20²³. sambhāvais-
sadi, iii. 20¹⁷. sambhāviadi, iv.
2¹⁰.

भूगोल ts. *terrestrial globe*, iii. 25^a.

भूचन्द [°न्द] *an earth-moon*, ii. 27^b.

भूमि *ts. earth; ground*, i. 25^d, 34¹⁸.

भूमिभा [°का] *character, costume in a play*, i. 12¹.

भूमोचर [°गृह] *cellar, underground chamber*, iii. 25^a.

भूष to *adorn; decorate*. bhūsidā, ii. 11⁵.

+ वि *the same*. vihūsaanti, i. 31^a. vihusiā, ii. 22^b.

भूषण [°षण] *ornament, decoration*, i. 30¹, 31^b; ii. 23^d, 25^a; iii. 15^d, 26^b.

भृ to *fill, pervade; have, possess*. bharīam, iv. 23^d. bharidā, iii. 20³.

भेज [°द] 1. *splitting, wound*, iii. 11^d.
2. *difference*, iii. 15^c.

भैरवानन्द [भैरवानन्द] *name of a yogin*, i. 21⁴, 24³, 34^{25, 33, 35}; ii. 6³²; iv. 18^{11, 29, 31, 34}.

भो [भोस] *a vocative particle, O, sir*, i. 18¹, 34³⁰; ii. 24², 29¹³, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22³, 26¹; iv. 20¹², 21¹.

भोज्ज [°ज्य] *food, meal*, i. 23^c.

भोदो [भवतो] *honorific pronoun, used as term of respectful address to women*, ii. 42⁷; iii. 20²¹; iv. 18¹.

भंश् to *fall, decline, decay*. bhattho, iii. 8¹.

भम to *whirl, swarm round*. bhamiam, ii. 13^b.

+ परि to *wander about, turn round*. paribbhamantiu, iv. 11^a.

मभ [°द] *madness, rut*, ii. 6¹⁰.

°मअ [°य] *fem. °maI, made of, consisting of*, i. 36^a; iv. 18¹¹, 19⁵⁵.

मअच्छो [मगालो] *a deer-eyed woman*, ii. 46^c; iv. 16^a.

मअण [°दन] *beeswax*, i. 13^a. (K, himavranopapaçamanārtham hi madhu-cchiṣṭam adhare dadhatiti lokaprasiddhiḥ.)

मअण [°दन] *love, Cupid*, ii. 10^a, 16^b, 33^b, 36^b, 45^b; iii. 12^{b, d}, 18^d, 21^b, 30^b; iv. 1^a.

मअरकेउ [मकरकेतु] *the same*, iv. 20^c.

मअरद्धअ [मकरध्वज] *the same*, ii. 49^b; iii. 9², 20⁶; iv. 19⁶⁴.

मअरलज्जण [मकरलाज्जन] *the same*, iii. 26^c.

मअलज्जण [मगलाज्जन] *the moon*, ii. 47^b; iv. 18³⁶.

मइरा [मदि°] *spirituous liquor*, i. 20²⁶.

मउलि [मौ°] *head*, i. 4^c.

मंस [मां°] *flesh, meat*, i. 23^b.

मण [मार्गे] *way, doctrine*, i. 22^b.

मणण [मार्गे°] *an arrow*, i. 32^d.

महलमाला *ts. name of a woman*, iv. 9¹⁰.

मज्ज [°ढ] *spirituous liquor, wine*, i. 22^b, 23^b.

मज्जण [°न] *bathing*, iv. 4^b, 8^b.

मज्जणपाल [मज्जन°] *fem. °li, keeper of a bath*, iv. 9¹¹.

मज्जारिआ [माजोरिका] *a cat*, ii. 29¹¹.

मज्झ [°ध्य] *the middle, centre; the waist, majjhe, between, among*, i. 8³, 18¹, 20¹¹, 30^a; ii. 6^b, 20^b; iii. 4¹, 7^a, 19^b; iv. 18³⁰.

मज्झअ [°ध्यक] *the same*, iii. 21^a.

मन्मथ [°ध्याह्] *midday*, ii. 41⁵; iv. 4^a, 8^a.

मन्त्रिम [°ध्यम] *central*, i. 14^c.

मन्त्रिर ts. *a shoot, sprout, flower-bud*, ii. 46^d; iii. 13^d.

मन्त्रिद्रु [माञ्जिष्ठ] *fem. °tthi, red as mad-der*, ii. 41^a.

मन्त्रिद्रु [°ष्ठा] *munjeet or madder*, ii. 50^c.

मन्त्रोर ts. *an anklet*, ii. 13^a.

मन्त्रु ts. *lovely, sweet*, i. 18^c; ii. 32^c.

मन्त्रूसा [°षा] *a box, casket*, iv. 19^c.

मण- [°नस] *mind, thought, desire*, i. 14^b; ii. 32^d; iii. 10^b, 11^b, 12^a, 28^b.

मणं [°नाक्] *a little, slightly*, iv. 9^c.

मणहरण [मनो°] *fascinating; fascination*, ii. 28^b, 31^d.

मणि ts. *a gem, jewel*, i. 34^{1a}, 36^a; ii. 9^b, 15^a, 25^b, 29¹⁵, 32^a, 33^b, 34^b; iii. 2^a, 18^{a, b}; iv. 10^b, 13^a.

मणीसि- [°नीषिन्] *clever, wise*, iv. 24^a.

मणोजन्तण [°नोयन्त्रण] *checking the mind*, iii. 16².

मणोज्ज [°नोत्त] *beautiful*, iii. 27^c.

मणोभु [°नोभु] *Cupid*, iv. 13^b.

मणोरथ [°नोरथ] *wish, desire*, iii. 8¹.

मणोरह *the same*, iv. 9^d.

मणोहव [°नोभव] *Cupid*, iii. 10^d, 20¹⁶.

मण्डण [°न] *an ornament, embellishment, trimmings*, i. 3^a, 28^a; ii. 47^c; iii. 12^{b, 2}, 13^b, 26^a; iv. 20³.

मण्डल ts. *a globe, ring, disk; a group, collection*, i. 35^a; ii. 30^a; iii. 5^a, 31^a; iv. 23^b.

मण्डली ts. *the same*, iii. 23^b, 26^b.

मण्डय [°ष] *a hall, arbor*, i. 36^d.

मत्तण्ड [मार्त°] *the sun*, iii. 31^d.

मदिखावदी [°तो] *name of a woman*, iv. 9¹².

महल [मर्दल] *a kind of drum*, iv. 16^a.

मन to be minded, think. *manṇemi*, iii. 4¹. *manṇe*, i. 13^d, 30^a, 33^d; iii. 16^c; iv. 2^a. *manṇedi*, i. 28^a. *manṇantao*, ii. 8^b.

+ अभि to honor, beloved. *ahimada*, ii. 6¹⁷.

+ अव to despise, disregard. *avamanṇida*, i. 14³.

मन्त [°न्त्र] *a Vedic hymn; a charm, spell*, i. 22^a; ii. 6²².

मन्त- [मन्त्रय-] to consult, deliberate, talk. *mantaantassa*, ii. 6¹⁵.

मन्थर- to grow slow, to decrease. *mantharijjantu*, iii. 20³.

मन्द ts. *soft, gentle*, i. 17^b.

मन्दारवदी [°तो] *name of a woman*, iv. 9¹².

मम्मथ [°न्मथ] *Cupid*, iv. 2¹. Cp. *वम्मह*.

मरगभ [°कत] *an emerald*, ii. 13^a; iii. 2^a, 18^b.

मरगदपुञ्ज [°कत°] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29⁷, 41¹, 42^{23, 21}, 43²; iv. 18³.

मरट्ट HD. 6. 120. *pride, elegance, charm*, ii. 23^c; iii. 30^a. (K, ii. 23^c *vilasa*.)

मरठो *a Marāṭha woman*, i. 16^a.

मलभ [°ष] *name of a mountain-range of South-western India*, i. 15^d, 16^{a, 4}, 20^c.

मलिण [°न] *black, dark*, iii. 25^a.

मल्लिभा [°का] *a kind of jasmine*, i. 16^b.

मल्लजुञ्ज [°युद्ध] *a boxing-match*, ii. 21^b.

मलाग [श्मशान] *a cemetery*, iv. 15^b.

मसि ts. *lamp-black, a black powder used*

- to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a.
- मह H. 4. 192. to wish, long for. mahijjāi, iii. 9^c.
- महग्विद [°हार्चित] praised, i. 34³³.
- महल्ल HD. 6. 143. old, elder, ii. 9¹.
- महादेवी ts. a great queen, queen-consort, i. 28³.
- महाब्रह्मण [°ब्राह्मण] a great Brāhmaṇa, i. 20²⁹.
- महामंस [°मांस] dainty flesh, especially human flesh, iv. 15^a.
- महामेह [°च] a great cloud, iii. 31^a.
- महाराज [°ज] a great king, i. 12³, 28²; ii. 0³, 1⁵, 6¹², 9¹, 42¹³, 16, 17, 19, 21; iii. 30², 34⁹; iv. 18³, 21, 19⁶⁰, 62, 20⁹.
- महावेजजन्तो [°वेजजन्तो] a great banner of victory, iii. 19^d.
- महिभल [°हीतल] the face of the earth, the earth, iii. 14^c.
- महिन्दपाल [°हेन्द्रपाल] the king Mahendrapāla, i. 5^b.
- महिल: ts. a woman, i. 7^b, 22^b, 25⁴.
- महिषी [°षी] a buffalo-cow, i. 19^c.
- मही ts. the earth, ii. 22^b.
- महीदल [°तल] the surface of the earth, the earth, i. 34³⁴; ii. 10³.
- महु [°यु] the spring, ii. 5^b, 6²¹; iv. 7^d, 19⁶⁶. mahūsava [°dhūtsava], the spring festival, i. 16³.
- महुर [°धुर] sweet, charming, i. 28², 36^d; iii. 1^c.
- महुर- [मधुरय-] to become sweet. mahurijjāi, ii. 26^d.
- महुरिम- H. 2. 154. sweetness, beauty, ii. 2^b.
- महूसव [महोत्सव] a great festival, i. 18^d; iv. 9¹⁴, 21⁶.
- महेन्दजाल [महेन्द्र°] jugglery, ii. 44¹.
- महोसह [°होषध] a great, efficacious herb, iii. 20^d.
- मा ts. a prohibitive particle, not, i. 20⁵, 11, 17, 42; ii. 6⁷, 39^a, 40⁴; iii. 8⁶, 21^a, 32^a; iv. 4¹.
- माअही [°गधी] the Māgadhī style in poetry, i. 1^c.
- माण [°न] pride, jealous anger, i. 15^b, 18^a; iii. 30^a.
- माणस [°नस] mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^d; iv. 23^a (rosakasāamānasavaī [roṣa-kaṣāyamānasavati], having her mind affected by anger).
- माणिक्य [°क्य] a ruby, i. 20²⁶; iii. 15^d; iv. 19⁶⁵.
- माणिक्यचण्ड [°क्यचण्ड] name of a bird, iii. 26².
- माणिक्यमाला [°क्यमाला] name of a woman, iv. 9¹⁰.
- माणिया [°निनी] an angry, jealous woman, ii. 50^b; iii. 27^a, 30^a.
- माणुस [°नुष] a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14^d, 16²; iv. 23^d.
- मादा [°व] a mother, i. 20²⁵.
- मादुच्छज fem. °cchiā. H. 2. 142. a maternal uncle, fem. aunt, i. 34¹⁰, 13.
- माहद [°त] wind, i. 16³.
- मालई [°ती] a great-flowered jasmine, iii. 2^b.
- माला ts. a garland, chaplet, row, string, i. 20⁹; ii. 6^b, 13^b, 20^a; iii. 18^b; iv. 9¹⁰.

- मालिजा [°का] *the same*, i. 11^a, 17^a; iii. 2^b.
 मास [°ष] *a weight of gold*, iii. 31^a.
 मास ts. *a month*, iv. 9^d.
 माहय्य [°हात्य्य] *majesty, dignity*, i. 9^b.
 • मिभङ्ग [मगा°] *the moon*, ii. 42^a; iii. 21^a, 26^d.
 मिभङ्गमणि [मगा°] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18^{3e}.
 मिभङ्गलेहा [°गाङ्गलेखा] *name of a woman*, iv. 9^a. °kaḍhā [°kathā], *the story of Mrgāṅkalekhā, a poem of Aparājita*, i. 8³.
 मिभङ्ग [मद°] *a kind of drum*, i. 4².
 मिदुतय [°मदत्व] *sweetness*, iii. 14^c.
 मिधुय [°युन] *a pair, couple*, iii. 9^a.
 मिल् *to join, combine*. milido, ii. 61³.
 milidaṁ, i. 34³¹. milidassa, iii. 9^a.
 मिलाय [°म्लान] *faded, withered*, ii. 61⁰.
 मिसा [°षात] *under the pretext of, in the disguise of*, i. 18^c; iv. 22^d.
 मिहय [°युन] *a pair, couple*, i. 14^d.
 मोल् *to be closed*. milanta, i. 35^d.
 + सम *to close the eyes*. sammilāṇaṁ, iii. 7^b.
 + समुद् *to become manifest*. samum-milāi, i. 31^b; ii. 25^a.
 मुउउन्द [°मुकुन्द] *name of a tree*, iii. 25^c.
 मुक्ख [मूर्ख] *foolish*, i. 18^a.
 मुच् *to loose, let go, quit*. muñcaha, i. 18^a. muñcanto, ii. 50^b; iii. 25^c.
 muccanta, iii. 27^b. mottūna, iii. 3^d; iv. 13^a. mukka, ii. 61⁰; iii. 34^a. mukko, iii. 10^a. mukkā, i. 29^a, 31^a.
 + अव *to loosen, take off*. avamukka, i. 28^a.
 + उद् *to loosen, shed*. ummukka, iii. 28^d.
 मुक्का [मूर्ख] *fainting, swooning*, i. 35^d.
 मुट्टि [°ष्टि] *the clenched hand, fist*, i. 30^a; iii. 19^b.
 मुण H. 4. 7. *to know, think, understand*. muṇasi, iii. 8^a. muṇiadi, i. 28^a. muṇido, ii. 48¹.
 मुणाल [म°] *fem. °li, °liā, a lotus-fibre*, ii. 61⁰, 11^c; iii. 20³.
 मुत्ता [मुक्ता] *a pearl, pearl-oyster*, i. 29^d; iii. 31³.
 मुत्ताहल [°क्ताफल] *a pearl*, iii. 31³, 4¹, 5^a.
 °ttana [°tva], *condition of being a pearl*, iii. 4¹.
 मुत्ताहलिल [°क्ताफलवत्] *abounding in, or consisting of pearls*, i. 4^c; iv. 10^a.
 मुत्ति [°क्ति] *release, final emancipation*, i. 24^a.
 मुद्दा [°द्रा] *a seal, stamp, token*, i. 33^c; ii. 2^a, 41^a; iii. 9^d.
 मुद्दिभ [°द्रित] *sealed, closed*, i. 35^d.
 मुद्ध [°ग्ध] *foolish, innocent; charming, lovely*, i. 16^b, 19^d, 34³; ii. 26^a; iv. 21^a, 22^a.
 मुल्ल [मूल्य] *price*, iii. 5^b.
 मुह [°ख] *fem. °muhi, face, mouth, opening; beginning with*, i. 13^c, 20^{27, 30}, 24^a, 26^a, 34^{d, 3}; ii. 10^b, 17^b, 27^b, 32^d, 47^b; iii. 9^d, 21^a, 22^a, 25^b, 28^a, 33^a, 34^{b, 3}; iv. 23^b.
 मुहल [°ख] *noisy, tinkling*, ii. 32^b, 34^a.
 मुहेन्दु [°खेन्दु] *a moon-like face*, ii. 30^d.

मूल *ts. root, ground*, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2¹, 18^{30, 38}.

मृ *to die. Caus., to kill.* mudo, i. 20⁴¹.
māranijjā, ii. 5^b.

मज्ज *to purify, cleanse.* majjida, ii. 11⁵.

मेल्ल *H. 4. 91. to loosen, emit, to be emitted.* mellanti, iv. 22^d.

मेढला [°खला] *a girdle, flank of a mountain*, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.

मोक्ख [°च] *final emancipation; scattering, strewing*, i. 22^b, 24^d; iv. 21¹.

मोत्तिअ [मोत्तिक] *a pearl*, ii. 17^a; iii. 4^a, 20³, 27^b. °ttana [°tva], *condition of being a pearl*, iii. 4^b.

मोदअ [°क] *sweetmeat*, iii. 8¹.

मोर [मयूर] *a peacock*, iv. 14^b.

मोलि [मां°] *head*, i. 11^a; iv. 20⁹.

मोहण [°न] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2^b, 32^d; ii. 32^d; iii. 26^c.

यद् *who, which, what; that, when, because, in order that.* jo, i. 6^a, 19⁷, 21⁵, 34¹⁰; iii. 12^a. jā, i. 8^b, 19⁷; ii. 23^b; iii. 15^a; iv. 9^c. jam, i. 13^c, 19^{7, 8}, 20^{27, 29}, 21^c, 25^d, 26^{a, b, c}, 29^a, 34^{29, 36}; ii. 3^d, 6¹⁷, 7^b, 8^a, 11^d, 27^c, 28^b, 46^c, 47¹; iii. 9^c, 16², 23^b; iv. 4^c, 9¹⁹, 18^{16, 21}, 19⁵⁷, 22^{a, b}, 23^d. jeṇa, i. 18^a, 20²⁷, 34¹⁹; ii. 8^d, 42²¹, 44²; iii. 16^d, 34⁹; iv. 18²¹. jenam, i. 32^d; iii. 13^d. jia, ii. 41^d. jassa, i. 9^b, 10^b, 18²; iv. 3^c, 20^b. jissā, ii. 23^{a, d}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. je, i. 19^{b, c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22^d. jānam, i. 33^c; iii. 11^a; iv. 9^{b, c}. jesum, ii. 5^c.

यन्त्र *to restrain, regulate.* jantia, iv. 17^a.

यम + सम *to restrain, bind, gather.* sam-jamanti, i. 27^c.

या *to go, happen, be possible.* jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.

+ प्रति *to believe, trust.* pattiāmi, ii. 6^a.

युज्ज *to be proper, fit.* jujjadi, i. 34³⁹.

+ नि *to appoint, use.* niuñjāmi, i. 20¹⁴. niuñjasi, i. 20¹³. piuttāo, iv. 9^a.

+ प्र *to represent on the stage, act, perform; to use, employ.* pauñjadha, i. 10¹. pauñjañum, i. 11^b. pauñjjadi, i. 20²⁶.

रअ [°य] *force, speed*, ii. 31^c, 39^a.

रअण [°व] *a gem, jewel*, i. 14^a; ii. 18^a.

रअणि [°जनि] *night*, ii. 11^b.

रअणियल्लह [°जनिवल्लभ] *the lover of the night, the moon, which is also called rājā*, i. 5^a.

रह [°वि] *the sun*, i. 25^b; iv. 2^b, 3^b.

रह [°ति] *sexual pleasure; the wife of Cupid*, i. 2^b, 15^b; ii. 2^d; iv. 9^c.

रहरमण [रति°] *Cupid*, iii. 19^d.

रउह [रौद] *violent, wild*, iv. 15^a.

रक्खा [°क्षा] *guarding*, iv. 9^a. °ghara [°grha] *a prison*, iii. 34⁹; iv. 19²⁷. °bhavana [°na] *the same*, iv. 9^a.

रक्ष् *to guard, watch.* rakkhiṇṇae, i. 32^c.

रच् to arrange, produce. raīa, iii. 30^a.
raīā, ii. 20^a.

+ वि to arrange, effect, perform, make.
viraanti, i. 13^b; iv. 17^b. viraienañ,
ii. 44^b.

रक्का [°या] a high-way, main road, i.
20^{2a}, 32².

रज् to be colored, pleased. Caus., to
please, satisfy. rajjāe, iii. 33^a.
rajjanti, iii. 6^b. ratta, ii. 50^c.
rañjedi, i. 19⁷.

रण् to sound, tinkle. rapanta, ii. 32^a,
33^b. rapia, ii. 47^a.

रगडा ts. a slut, whore, widow, i. 23^a;
iii. 8¹.

रत् see रज्.

रति [रात्रि] the night, iii. 7^a; iv. 9^b.

रदण [°न] a gem, jewel, i. 20¹³, 25^{4, 6}; iv.
19⁵.

रदणचण्ड [रत्न°] name of a bard, i. 16².

रदणाभर [रत्नाक°] the ocean, iii. 31⁸.

रदि [°ति] sexual pleasure, ii. 49².

रम् to rejoice at, have sexual inter-
course with. ramāmo, i. 22^b.

+ वि to come to an end, to cease. vi-
ramaū, iv. 24^b.

रमण ts. the hip and the loins, i. 30^b,
34^a; ii. 23^c, 34^a; iv. 7^b.

रमणिज्ज [°णीय] pleasant, charming, i. 14²,
20^{7, 8}, 30¹; iv. 5¹.

रमणी ts. a lovely young woman, ii. 30^a.

रमणीअ [°य] pleasant, charming, iii. 31¹.

रम्म [°म्य] pleasing, agreeable, lovely, i.
23^d; iv. 9^a, 16^a.

रव ts. a cry, yell, noise, sound, ii. 32^c,
33^b, 34^b; iv. 15^a, 16^a, 17^b.

रस ts. sap, juice, flavor, desire, love,
sentiment (in poetry), i. 12^b, 14^b,
24^d, 29^c; ii. 11^{a, 1}, 12^a; iii. 10^c, 31¹,
33^a; iv. 5^b.

रसाभय [°यन] an elixir of life, ii. 8².

रह् + वि to quit, leave. virahido, iii. 8¹.

रह [°य] a carriage, i. 21^c, 25^b; ii. 18^b,
34^a.

रहस [°भस] impetuosity, i. 15^b; ii. 44^b;
iii. 2^c.

रहस्य [°स्य] secret, mystery, esoteric teach-
ing, ii. 49^{b, 1, 2}.

रहुउल [°घुकुल] the Raghu-family, i. 5^b.

राभ [°ग] passion; a melody, ii. 2^d. rā-
arāa [rāgaraja], the king of me-
lodies, the best musical mode, ii. 2^c.

राभ- [°जन] a king, i. 34^a; iv. 18¹⁸.

राभउल [°जकुल] a royal family, court,
i. 20^{2a, 27, 33}.

राभकेली [राज°] name of a woman, iv.
9¹¹.

राभसुभ [°जगुक] a king-parrot, ii. 14^a.

राभसेहर [°जगेखर] the poet Rājasekhara,
i. 5¹, 10^a, 11^a.

राढा ts. lustre; name of a district in
Bengal, i. 14².

राहु ts. name of a demon, ii. 21^b.

रिज्कोली HD. 7. 7. a row, line, series,
iii. 20⁷.

रित्त [°क्त] empty, void, ii. 40². •ttana
[°त्वा], indigence, iv. 24^b.

रीद [°ति] style, diction, i. 1^d.

रीदि the same, i. 20¹.

रुच्छि [°चि] wish, passion, liking, iii. 14^d.

रुट् [°ष्ट] angry, i. 36^d.

रुह [°ठ] the god Īva, i. 4^b.

रुप्य [रुप्य] *silver*, i. 4^b.

रुह् + अधि *to ascend*. ahirūdhāe, ii. 29²¹.

+ आ *to ascend, obtain*. Caus., *to raise, place; to plant*. āruhia, iv. 9¹⁸. ārūdhan, i. 9^b. ārovidā, ii. 42³⁰. ārovidavvā, ii. 29⁶.

+ प्र *to develop, rise, grow*. parūdha, iii. 9². parūdhe, iii. 8¹.

रुहिर [रुधिर] *blood*, iv. 19^a.

रुढि *ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27^d.

रुच [रुच] *form, figure, beauty*, i. 29², 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.

रे *a vocative particle, ho*, i. 18³.

रेणु *ts. dust*, i. 29^d.

रेह H. 4. 100. *to shine, appear beautiful*. rehaī, ii. 16^b. rehae, ii. 23^b.

रेहा *shine, beauty* (K, ii. 41^c ṣobhā), ii. 41^c, 49¹; iv. 20^a.

रेखा [रेखा] *line, streak*, ii. 37^b; iv. 12^a,

रोमञ्च [रोमाञ्च] *horripilation*, iv. 22^d.

रोमञ्चिभ [रोमाञ्चित] *with the hair erect, thrilled*, ii. 46^d.

रोस [रोस] *anger, wrath*, ii. 47⁴; iv. 23^a.

रोसाण- H. 4. 105. *to polish*. rosāṇiam, ii. 12^b; iii. 22^b.

रस [रस] *time in music*, iv. 12^b, 17^{a, b}.

रसा [रसा] *a creeper, creeping plant*, i. 28^b, 34^a; ii. 1^d, 9^d, 11^c; iii. 27^b.

सकस [सक] *one hundred thousand*, iii. 4⁵.

लक्ख [लक्ख] *aim, mark*, ii. 41^d.

लक्ष् *to see, behold*. lakkhijjāe, i. 16^a. lakkhia, iii. 10¹.

लग् *to adhere, cling to, to follow, elapse*. laggaī, ii. 25^b. lagga, i. 16^c, 26^a. laggā, i. 22^b; ii. 6¹⁵. laggam, ii. 24^a. laggassa, i. 20³⁰. laggehi, i. 16^d.

लङ्का *ts. name of Ceylon and its capital*, i. 17^a, 20^a.

लङ्गिम- [लङ्गिम] *youth, freshness*, ii. 24^d.

लङ्ग *to leap, jump over*. laṅghaanti, ii. 31^c.

लङ्घि- [लङ्घि] *mounting, transgressing*, ii. 27^a.

लङ्को [लङ्को] *success, splendor, the goddess of fortune*, i. 20³⁶, 33^b, 34³⁸; ii. 22^b, 25^b, 28^d, 41^c, 48^b; iii. 18^a, 22^a, 26¹; iv. 19⁶⁶.

लङ्कण [लङ्कण] *the (moon) mark, or spot on the moon*, iii. 32^b.

लङ्कणमभ [लङ्कणमभ] *the spot on the moon, which is held to resemble a deer*, iii. 31^b.

लङ्किभ [लङ्कित] *marked, furnished with*, ii. 7^b.

लटुअ H1). 7. 26. *charming*, iii. 18^d.

लट्टि [लट्टि] *a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body)*, ii. 6²², 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.

लणह [लणह] *soft, smooth, fine, charming*, iii. 28^b; iv. 8^a. lanhaa, *the same*, ii. 24^c.

लटा [०ता] *a creeper, creeping plant*, i. 16³, 34³⁹.

लप + आ *to speak*. ālaviadi, i. 4¹¹.

+ उद् *to speak, say*. ullavidan, iv. 18¹⁷.

लभ् *to take, get, obtain*. Caus., *to cause to take, to give*. lahai, iv. 3³. lahari, i. 20^{27, 29}. lahanti, iii. 13⁴. laha, i. 20²⁹. lahasu, iv. 19⁵. lahadu, iii. 20¹⁰. lahejja, iii. 33³. lahanti, ii. 31¹. labbhai, iv. 23⁴. laddha, i. 20¹¹. laddhā, iv. 23³. laddhan, ii. 1¹; iv. 22¹. lambhio, ii. 44¹. lambhido, iii. 20¹⁶. lambhiā, ii. 13³.

+ समा *to touch, anoint*. samālabhamo, ii. 11¹.

लम्ब् *to hang down*. lambijjanta, iii. 27³.

+ अव् *to resort to, partake in*. avalambedi, i. 20³.

+ आ *to support*. ālambia, i. 26³.

लम्ब ts. *hanging down*, i. 20¹⁰.

लम्बत्यगो [०स्तनी] *a woman with large, pendulous breasts*, i. 20⁷.

लभ ts. *attainment, obtaining*, ii. 28¹; iii. 15³.

लस *to appear, come to light*. lasia, ii. 49³.

+ वि *to shine, become manifest*. vilasā, i. 36⁴; ii. 48³.

लहु [०चु] *quickly, easily*, iii. 11⁴; iv. 19³⁹.

ला H. 4. 238. *to put on*. lenti, i. 13³.

लाभा [०जा] *parched or fried grain*, iv. 21¹.

लाहदेस [०टदेश] *name of a country, part of Gujarāt*, iv. 18^{18, 29}.

लावण्य [०रय] *beauty, loveliness*, i. 32³; ii. 3³; iii. 1¹, 19³, 20¹⁰.

लस [०र्य] *dancing, dance*, iv. 10³.

लभ [०भ] *gaining, obtaining*, i. 12³.

लिय् *to write, engrave, paint*. lihai, ii. 40³. lihijjāi, i. 27¹. lihido, ii. 8³.

+ वि *to engrave, paint*. vilihianu, i. 30¹.

लिङ्ग + आ *to embrace*. ālingasu, i. 34²².

लिह् *to lick, grind, rub*. lihha, i. 16³.

+ वि *to lick, to delight in*. vilihantu, i. 1¹.

लीना ts. *play, sport, beauty, ease, grace*, i. 34³, 36³; ii. 30⁴, 37³; iii. 3³; iv. 4³, 7³, 17³. līlāghara [०grha], *a pleasure-house*, iii. 27⁴. līlāvāna [०na], *a pleasure-garden*, iv. 2³. līlōjjāna [०dyāna], *the same*, iii. 22³.

लीनाइअ [०यित] *play, sport*, ii. 34³.

लुण्ट् *to rob, plunder*. luntijjanti, iii. 20¹. luntia, iii. 11³.

लुप + वि *to tear off*. vilutta, ii. 24¹.

लुम्बो H. 7. 28. *a creeping plant, liana*, i. 32².

लेह [०ख] *a letter, writing*, ii. 6^{17, 20}.

लेह्ता [०खा] *a line, streak, the moon's crescent*, ii. 20³, 41³, 43³; iv. 9¹.

लोअ [०क] *the world, mankind, men*, ii. 50³; iii. 9⁴; iv. 18³.

लोअण [०चन] *an eye*, i. 26³, 35⁴; ii. 3³, 50³; iii. 8¹, 16³, 19³, 21³.

लोट् H. 4. 146. *to sleep; to roll on the ground*. loṭṭai, ii. 4³.

लोट्टण *rolling on the ground. racchā-*
loṭṭaṇī, *street-walker, strumpet,*
i. 20²⁸.

लील *ts. shaking, quivering, i. 36^c.*

लीह *ts. copper, i. 20⁹.*

व *see व.*

वभ [पद] *foot, iii. 3^a.*

वभंस [यस्य] *fem. ०asi, friend, companion,*
ii. 13^a.

वभण [चन] *voice, speech, words, i. 19^{2, 3},*
20²⁹, 21⁵; ii. 42²⁰.

वभण [दन] *face, ii. 11^d, 18^b, 29²¹, 42^a;*
iii. 32^a; iv. 6^b.

वभस्स [यस्य] *fem. ०ssi, friend, companion,*
i. 20¹⁷, 25³; ii. 6^{2, 13}, 11¹, 29^{1, 16},
43¹¹, 47¹; iii. 2^{1, 2}, 3¹, 8², 12¹, 20^b;
iv. 2¹, 5^d, 18³⁴, 20¹², 21¹.

वंस [श] *family, flute, i. 4⁷, 18⁹.*

वंसरोभणा [शरोचना] *bamboo-manna, Ta-*
basheer (*whose lustre is similar*
to that of the opal), iii. 4^a.

वच् *to speak, call. vuccāmi, i. 34¹⁵.*

वच्छ [वृक्ष] *a tree, ii. 44^a.*

वच्छ- [दस] *the breast, bosom, iii. 19^b.*

वच्छा [त्सा] *a girl, young woman, iv.*
19¹³, 22, 44.

वच्छोम *name of a town, the capital of*
Kuntala, according to the com-
mentaries, Vādarbhā, i. 25¹.

वच्छोमी *the Vādarbhī style in poetry,*
i. 1^c.

वञ्च् *to deceive, dupe. vañcio, ii. 8^a.*

वज्जणा [न] *fraud, iii. 34⁷.*

वड [ट] *the fig-tree, iv. 18^{30, 38}.*

वडसारिक्ती [टसारिक्ती] *the divinity fancied*

to be in the Vata-tree during the
Vatasāvitrīvrata, an observance
among women on the day of the
full moon of Jyāiṣṭha, iv. 9¹⁸.

वहुत्तण [वहुत्व] *HD. 7. 29. growth, iv. 3^a.*

वहुत्ता [धन] *growth, increase, ii. 29¹³.*

वहुत्तावभ [वर्धापक] *fem. ०viā, congratulating,*
i. 16¹.

वहुत्तम- [वृद्धि] *H. 2. 154. growth, length,*
i. 34^c.

वण [न] *a forest, i. 17^b, 18¹⁸; ii. 50^a.*

वण्ण [ण] *color, beauty, i. 14²; ii. 7^b,*
41^c.

वण्णण [ण] *description, praise, ii. 1³;*
iii. 30².

वण्णिआ [णिक्ता] *a color, paint, i. 4⁶.*

वत्ता [वार्ता] *tidings, news, iv. 9².*

वत्थु [स्तु] *an object, iii. 31¹.*

वद् *Caus., to cause to sound, to play.*
vāta, iv. 16^a.

वदी [ती] *the suffix vati, iv. 9¹².*

वन्द *to salute, pay homage to, to wor-*
ship. vandidum, i. 36¹. vandia-
di, i. 20³³.

वम्मह [मन्मथ] *H. 1. 242. Cupid, ii. 3^d,*
18^b, 39^b; iii. 11^c. *Cp. मम्मथ.*

वर *ts. best, excellent; a boon, favor;*
a bridegroom, i. 1^b, 12^b; ii. 17^a;
iv. 19⁵.

वरिद्दु [ष्ठ] *best, most excellent, preemi-*
nent, ii. 11^d; iii. 2^c.

वरिल्ल *a cloth. garment, ii. 36^a; iii. 3^c,*
22^d; iv. 7^b.

वरिस [वर्ष] *rain; a year, i. 20⁴¹; iv. 24^b.*

वरिसधर [वर्ष] *a eunuch, iii. 34³.*

वरिसि- [विन] *rainy, iii. 3¹¹.*

वर्ण- to describe, praise. vāṇemi, ii. 32^a. vāṇaa, i. 18¹⁴. vāṇiasī, i. 20¹⁰. vāṇido, i. 8^{1, 3}. vāṇidā, ii. 24²; iii. 26¹.

वल- to turn round, surround; appear. valanta, iii. 27^d. valia, i. 30^a; ii. 24^a; iii. 2^c.

वलज [°य] a bracelet; a circle, i. 25^d; ii. 9^b, 16^a, 32^c; iii. 13^a, 18^a, 27^a, 32^b; iv. 7^c.

वलङ्ग [°यित] surrounded, encircled; bowed, curved, i. 33^d; iii. 19^b; iv. 20^d.

वलही [°भो] the sloping roof, i. 36^a.

वली a fold of skin on the belly, ii. 1^b.

वल्लह [°भ] dear, beloved; lover, husband, i. 18^a, 19^b, 34^a; ii. 6²³, 29²¹.

वल्लहराज [°भराज] name of a king, i. 34^a.

वल्ली ts. a creeping, winding plant, ii. 35^b.

वस to dwell. vasaī, iv. 20^c.

+ नि to dwell, stay. nivasai, ii. 49^b.

वस + नि to put on, wear; to attire. niatthā, ii. 14^a. nivasai, i. 26^c.

वस [°श] influence; used in the instrumental case with the sense, on account of, i. 31^a, 36^c; ii. 31^c; iv. 18^{a, b}.

वसन्त ts. the spring, i. 12^a, 13^d, 18¹⁴; ii. 1³.

वसन्तसेना [°ना] name of a woman, iv. 9^a.

वसुंधरा ts. 1. the earth, i. 16³. 2. name of the wife of the Vidyūṣaka, i. 20³⁴.

वसुहा [°धा] the earth, i. 25^a.

वह to bear, carry. vahanti, i. 19^a. vahanto, i. 18².

+ समुद् the same. samuvvahadi, i. 20²⁷.

वहू [°धू] a wife, i. 21^a; ii. 2^a; iii. 26^a; iv. 8^d.

वा ts. or, i. 18^{b, 10, 18}, 20⁴⁰, 30²; ii. 27^a; iii. 20^{16, 17}; iv. 18³⁶.

वा to blow. vāanti, i. 17^d.

+ निस् Cus., to blow out. nivvāvido, iii. 22^a.

वाभ [°त] wind, i. 15^d.

वाभण [°दन] sounding, playing, iv. 18^a.

वाणी ts. speech, voice, i. 1^b, 20⁷.

वाद [°त] wind, i. 32².

वाम ts. left, i. 20¹⁵, 28^a.

वामण [°न] a dwarf, pigmy, iii. 34^a.

वारभ [°क] a vessel, cup, iv. 10^b, 13^a.

वारि ts. water, iv. 6^b, 8^c.

वारुण ts. consisting of water, iv. 13^b.

वारुणी ts. spirituous liquor, iii. 14^a; iv. 6^b.

°वाली [°पा] edge, i. 15^a.

वास + परि to make fragrant. parivāsia, iv. 5^c.

वास ts. dwelling, abode, ii. 3^b; iii. 22¹.

वाम [°या] the poet Vyāsa, i. 1^a.

वासर ts. the day, i. 35^a; ii. 2^d; iv. 9^d.

वाहि- [°हिन्] fem. °hiṇī, bearing, carrying, iv. 9¹⁰.

वि, after anusvāra वि, [अपि] though, also, cp. kin. vi, i. 4^{a, 9}, 7^a, 8^a,

13^c, 16^d, 2, 18^d, 20^d, 7, 8, 10, 13, 14, 39,
24^a, 25^b, 27^c, 28³, 3, 4, 5, 8, 30¹, 31^a, b,
33^c, 34¹³, 30, 32, 34, 36¹; ii. 1², 5^c, 6¹³, 25,
8^d, 10¹, 18^a, b, 23^c, 25^a, b, 28³, 29¹⁰,
41³, 5, 42^a, b, 11, 15, 45^a, 46¹, 47^c, 48^a, b,
49¹; iii. 1^b, d, 3^a, 4, 4⁹, 8^b, 4, 9^a,
15^c, 20³, 33^a; iv. 1^b, 6^d, 9², 16^a,
18¹⁷, 21, 22, 25, 31, 19², 9, 30, 60, 20³, 6, 22²,
23¹. pi. i. 1^b, 4¹², 10^a, 13¹, 16¹,
18¹⁶, 19⁶, 20¹⁶, 20, 22^a, 24⁵, 25^a, 4,
34^c, 35^b, c; ii. 1^a, 11¹, 2, 27^c, 28^d,
39^a, 42¹⁷, 46^a, 48²; iii. 2¹, 3¹⁵, 9^c,
12^c, 13^c, 14^c, 15^b, 16^c, 2, 32^a; iv. 2^a,
4^c, 9^c, 12, 14.

विभ [इव] *as, like*, i. 1^d, 4², 16, 18¹⁵,
20^d, 7, 9, 13, 30, 43; ii. 6¹⁰, 19, 11⁶, 40⁵,
45^b; iii. 2¹, 8¹, 10¹, 19³, 20¹⁹; iv. 2¹¹.

Cp. छ.

विभइल्ल [°चकिल] *a kind of jasmin*, i.
19^d.

विभक्खण [°चक्षण] *circumspect, wise, clever*,
i. 20¹.

विभक्खणा [°चक्षणा] *name of the queen's
female servant*, i. 18⁶, 19³, 20¹, 4,
34³⁵; ii. 6¹⁴, 13, 14, 17, 10³, 11⁴, 41⁸,
42², 43³, 50³.

विभङ्गु [°दग्घ] *clever, experienced*, ii.
29¹³.

विभण्ण [°कल्प] *doubt, hesitation, suspi-
cion*, iii. 10^a.

विभम्मिद [°जृम्भित] *gaping, opening, dis-
play, machination*, iv. 18³⁴.

विभलिद *see* गल् + वि.

विभसइ *see* कस् + वि.

विभार [°चार] *consideration*, ii. 6³.

विभाल [°काल] *evening*, ii. 50⁴.

विभोअ [°योग] *separation, absence*, ii.
9^c.

विक्रम [°क्रम] *force, prowess, valor*, i.
14².

विक्रमम [°कम्म] *an interlude between the
acts of a drama*, i. 6^b.

विकखरइ [Marāṭhī विकखरण] *to scatter*,
ii. 35^b.

विचित [°त्र] *various*, iii. 27^b; iv. 11^a, 20^c,
°ttana [°tva] *variety, strikingness*,
iii. 31¹. °dā [°tā] *the same*, i. 20¹;
iii. 4⁶.

विच्छाअ- [°घ] *to make pale, outshine*.
vicchāanto, ii. 30^a.

विच्छेअ [°द] *interruption*, ii. 39^a.

विच्छोल- H. 4. 46. *to cause to quiver*.
viccholanto, ii. 30^b.

विजइ- [°यिज] *victorious*, iv. 4^d.

विज्जुल्लेह- [°युल्लेख] *to act as lightning*.
vijjullehāidaṃ, ii. 40³.

विट्ठालि- H. 4. 422. *fem. °liṇī, polluting*,
i. 18³.

विडम्भ ts. *deception, fraud*, ii. 28^a.

विडम्भणा [°ना] *disguise, imitation, mock-
ery*, iii. 12², 33^b.

विडव [°टण] *a branch, bush, thicket*, i.
19^b; ii. 43², 12.

विडूर [°दूर] *name of a mountain or
country from which the Vāḍḍīrya
jewel is brought*, i. 34¹⁸.

विणडिद *see* णड् + वि.

विणा [°ना] *without*, i. 18¹⁸, 20³⁶.

विणास [°नाश] *destruction*, iv. 24^a.

विस्सवेदि *see* ज्ञा + वि.

वित्तिआर [वृत्तिकार] *a commentator*, ii.
32².

वित्थर [°स्तर] *extension, minute details*,
i. 34^a; ii. 32²; iv. 3^a, 18⁹.

वित्थिख [°स्तीर्ण] *large, wide*, ii. 23^b.

विद् + नि *to tell, announce*. nivedemi,
ii. 10^b; iv. 18¹. nivedehi, i. 34¹.
nivedaïssadi, ii. 29¹. nivediadi,
ii. 22¹. nivedidam, i. 16¹; iv.
19⁷.

विन्दुरिल्ल [?] *resplendent? tinkling?* [K,
ujjvala; J, mañjughoṣa; R, vidra-
na; U, vistāravat; in the Bālu-
rāmāyaṇa, translated vyatikara,
sadr̥ṣa, and miṣra], ii. 31^b.

विष्यलम्भ [विप्र] *separation*, iv. 2^b.

विषम [°भम] *perturbation, flurry of
mind caused by love, amorous
play*, i. 2^a, 16³; ii. 3^b; iii. 12^a,
32^a.

विषमलेहा [°भमलेखा] *name of the queen;
name of a woman*, i. 16¹; iv. 9¹,
19⁴⁴.

विषमवन्त [°भमवन्त] *fem. °vati, whirling
round, swinging*, i. 21^b.

विषमसेना [°भमसेना] *name of a woman*,
iv. 9¹.

विमाणा [°न] *a car, vehicle*, i. 34²⁷; ii.
31^b; iv. 19⁵⁵.

विराणा, °णा [°चन] *arrangement, dres-
sing, embellishment*, i. 20¹; ii.
28^a.

विरह ts. *separation*, i. 35^c; ii. 42⁵.

विरहि- [°हिन] *fem. °hini, separated from
the lover or mistress*, i. 20^c;
ii. 2^c.

विलास ts. *coquetry, grace, beauty*, ii.
40^a; iii. 31^a.

विलासिणी [°नी] *a coquettish woman, a
woman*, iv. 14^a.

विलुप्त *see* लुप्त + वि.

विलेखण [°पन] *ointment, unguent, cos-
metic*, i. 30¹.

विलोअण [°चन] *an eye*, iii. 22^c.

विलोल ts. *rolling, unsteady*, ii. 32^c.

विवरीअ [°परीत] *inverted*, ii. 16^b.

विवाह ts. *marriage*, iv. 18^{28, 32}, 19^{17, 39, 44},
20³, 21⁶.

विश्र + अनुप्र *to enter*. anuppavitt̥ho, iv.
18¹.

+ उप *to sit down*. uvavisa, iv. 19^{5, 60}.
uvavisadu, i. 24²; ii. 29¹⁶. uvavi-
sia, i. 34¹; ii. 41².

+ नि *to enter, fix. Caus., to fix, apply,
place, arrange*. nivitt̥ha, i. 21^b;
iii. 12^a. nivitt̥ha, iii. 2^d. nive-
saanti, ii. 36^b. nivesaanti, i. 27^a.
nivesia, ii. 15^a. nivesiam, ii. 18^a.
nivesidao, iv. 9¹.

+ प्र *to enter. Caus., to introduce*. pa-
visamha, iii. 20^{1, 11}. pavisia, iii.
34¹. pavitt̥ha, iii. 2^d. pavitt̥hāe,
iv. 18¹². pavesaa, i. 21⁷.

विस [°प] *poison*, iii. 20^a.

विसअ [°पय] *an object, matter; range,
reach*, i. 24¹; ii. 8^d.

विमट्टइ H. 4. 176. *to burst open, be ex-
panded*, ii. 4^b.

विमहर [°पहर] *a snake*, iii. 20^a.

विसारि- [°ग्नि] *fem. °rini, wandering
about*, iv. 19⁵⁶.

विमुद्ध [°मुद्ध] *correct, accurate*, iv. 12^a.

विसेस [°शेष] *difference, mode, variety*, i.
8^{a, b}; iii. 15^b.

विसेसभ [°शेषक] *a mark on the forehead with sandal etc.*, iii. 32^b.

विहि [°धि] *performance, manner, conduct, rule, fate, destiny*, ii. 28^a; iii. 14^a; iv. 1^b, 3^d, 18¹².

विहूसण [°भूषण] *ornament, decoration*, ii. 25^b.

वीअणभ [°जनज] *produced by fanning*, iv. 8^c.

वीज *to fan*. vijaṣṣam, iii. 22^a.

वीणा *ts. a lute*, i. 4^a.

वुत्तन्त [वृत्तान्त] *news, tidings*, ii. 11².

वृ + नि *Caus., to wurl off*. nivāria, ii. 29^d.

वृत् *to be, abide, stay*. vaṭṭai, ii. 4^c, 20^b; iii. 29^b. vaṭṭadi, i. 34³¹; ii. 41³, 50¹; iii. 22^c; iv. 19⁶⁰. vaṭṭanti, i. 12¹, 13^c; ii. 5^d; iii. 27^d.

+ आ *Caus., to stir, churn*. āvaṭṭia, i. 16^b.

+ उद् *Caus., to rub, clean, anoint*. uvvaṭṭiam, ii. 12^a.

+ व्र *to go forward, proceed; to arise, be produced; to begin; to be occupied with*. paatṭai, ii. 4^c. paatṭai, i. 1^b. pavatṭadu, iii. 20⁷. paatṭo, i. 36^c. paatṭā, iv. 16^b. paūtto, i. 4², 6²; iii. 31⁷. paūtṭā, i. 4^{1a}, 16⁴.

+ सम् *to become, arrive. Caus., to anoint*. samvutto, ii. 50⁴. samvuttā, iii. 22¹. samvaṭṭiānam, ii. 46^a.

वृध् *to increase. Caus., to augment; to congratulate*. vadḍhanti, iii. 11^c. vadḍhia, iii. 10^d. vadḍhāvīasi, i. 12⁸. vadḍhavidā, i. 16².

वृष् *to rain*. varisidum, iii. 31⁷.

वेअ [°द] *the Veda*, i. 24^b.

वेअडिअ [वैकटिक] *a jeweller*, iii. 4⁸.

वेअणा [°दना] *feeling, pain*, iii. 4⁹; iv. 19³⁵.

वेज्ज [वैद्य] *a physician*, iv. 7^c, 18²⁷.

वेणी *ts. a braid of hair*, i. 13^b; ii. 1^c, 39^b.

वेणु *ts. a flute*, iv. 6^a, 18^a.

वेदिआ [°का] *an altar, raised seat*, ii. 29¹⁵.

वेरुलिअ [वैडूर्य] *H. 2. 133. the Vaidūrya jewel, cat's eye*, i. 34¹⁸.

वेला *ts. time, opportunity*, ii. 6¹⁵, 41⁵.

वेष्ट *to surround, enclose, embrace*. vedḍhiṃ, i. 30^b.

वेस [°ग] *dress, apparel*, iii. 18^a; iv. 7^d, 18^{a, b}.

वी see त्वम.

व्यध् *to pierce. Caus., to cut, perforate, bore*. vindhanti, i. 32^d. viddhāvidā, iii. 4⁸.

व्व, व [इव] *like, as*. vva, i. 18^d, 29^d, 35^d; ii. 33^b, 34^b, 36^b, 39^a, 46^d, 48^b; iii. 2^{a, b}, 20^a, 25^a. va, i. 4^d, 16^d; ii. 35^b, 37^b, 38^b, 40^b; iii. 20^a, 28^b; iv. 9^b, 17^b. Cp. विअ.

वङ्क *to fancy*. sanke, iv. 22^c.

वम + नि *Caus., to hear, listen to*. vi-sāmaa, ii. 29^c.

विक् *Caus., to teach, instruct*. sikkhāvīasi, ii. 27¹.

वुष् *Caus., to wither, emaciate*. sosa-nijjo, iv. 2^a. sosañijjā, iv. 2¹.

श्रु to hear. suna, ii. 27^d. sunasu, i. 8². sunādu, ii. 9¹; iv. 9⁴. souṇa, i. 35^c. suniadi, i. 4¹⁰, 21⁵; ii. 10⁸. suvvanam, ii. 27^d. sudam, ii. 24⁴; iii. 20¹.

श्लाघ to praise. salāhanijjo, iv. 3¹.

श्वस + उद् to be loosened, relaxed. ūsa-santam, ii. 24^b.

+ वि to trust, confide, rely. visasiadi, iv. 20³.

स [स्व] one's own, iv. 19²⁴.

सभ [शत] a hundred, iii. 27^c. Cp. सद.

सभं [स्वयम्] self, ii. 47¹.

सभंकिद [स्वयंकृत] self-made, i. 19⁶.

सभण [शयन] a bed, couch, iii. 27^c.

सभल [सकल] all, entire, i. 34³; ii. 5^c, 28^c, 47^c; iv. 6^d, 20⁹, 24^a.

संविहाणभ [°धानक] arrangement of incidents, i. 34²⁵.

सङ्गभ [संस्कृत] the Sanskrit language, i. 7^a.

सङ्गद the same, i. 6².

सङ्करा [शर्करा] sugar, ii. 26^d.

सक्खि- [साक्षिन्] an eye-witness, i. 18¹³; iii. 24^b.

सग [स्वर्ग] heaven, i. 4^a.

सङ्का [श] hesitation, scruple, fear, iii. 34^a.

संकेद [°त] a rendezvous, ii. 41⁹, 50³.

सङ्ग ts. touch, contact, ii. 28^c.

संगम ts. meeting, union, intercourse, iii. 6^b, 34⁹; iv. 3¹, 9^a.

सङ्गि- [°ङ्गिन्] fem. °giṇī, touching, meeting, attached to, ii. 20^a; iii. 24^b.

संघाडी [°टिका] HD. 8. 7. a couple, union, contact, i. 3^b.

सचन्दण [°न] with sandal, rubbed with sandal, iv. 6^c.

सच्च [°त्य] true, real; adv. indeed, forsooth, i. 20¹; ii. 6⁴; iii. 8^a, 12³, 20⁴, 21¹; iv. 20². Compar., sacca-dara, ii. 6⁵.

सच्छन्द [स्व°] at one's own will, iv. 2^a.

सज्ज ts. ready, prepared, ii. 28⁴, 29¹³; iv. 20¹¹.

सज्जण [°न] a good person, iii. 20¹⁷.

सज्जि- to be prepared, made ready. sajjiṇti, i. 4⁹. sajjiṇjanta, iii. 27^c.

सज्ज [साध्य] to be accomplished, attainable, possible, i. 25^d.

संचभ [°य] heaping up, collection, ii. 1²; iv. 9⁷.

संचरण ts. going, motion, iii. 23^a.

संचारि- [°रिन्] fem. °riṇī, moving, wandering, iv. 19⁶⁴.

संजीवि- [°विन्] fem. °viṇī, bringing to life, resuscitating, ii. 3^c; iv. 23^b.

संजीभअर [°योगकर] uniting, bringing together, i. 34³³.

संझा [°ध्या] evening, i. 34⁴¹, 36¹; ii. 41³, 50¹; iv. 4^a.

सट्ठभ [°क्र] a kind of drama, i. 4¹⁸, 6^a, 12^b.

सण [श] hemp, i. 20⁴³.

संणिहिद [°निहित] near, ii. 41³, 50¹.

सद् + प्र to be pleased, propitious. pa-siati, iii. 21^b.

सद [शत] a hundred, i. 20²⁸, 41. Cp. सभ.

- सह [शब्द] *a word, sound, speech, noise*, i. 8^a, 20^a, 36^c; iii. 31¹; iv. 9^s.
- संतापि- [पिन्] *fem. °vini, burning, afflicted*, iv. 9^c.
- संतोषि- [पिन्] *fem. °sini, pleasing, comforting*, ii. 29^c.
- संधि *ts. union, friendship, peace*, ii. 6¹¹, 15, 16.
- सपञ्चम *ts. with the Pañcama mode*, iv. 6^a.
- सप्य [पे] *a snake*, iv. 18²⁷.
- सम *ts. same, equal, like, even, plain; adv., together, with*, i. 19^a, 20^{12, 26, 33}, 24^d; ii. 10^b; iii. 6^b, 8^a; iv. 6^b, 12^a.
- समय [य] *time*, i. 20²⁹, 36^b; ii. 6²¹, 50¹; iii. 3¹¹, 19^c; iv. 4^b, 7^d, 18⁷.
- समणि *ts. adorned with jewels*, iii. 18^a.
- समत् *see आप + सम*.
- समसोसिआ [शोर्विका] *a settling on a par with, equality*, i. 20²⁶.
- समाभम [गम] *meeting, arrival*, iii. 8^a.
- समारम्भ *ts. beginning*, i. 14³.
- समिद्धि [मद्धि] *abundance*, ii. 44^c.
- समुद्ध [चित] *fit, appropriate*, iv. 19¹⁶.
- समुदथ [य] *collection, multitude*, i. 28².
- समुद् [द्र] *the ocean*, ii. 29¹³, 43⁵; iii. 4¹.
- समहन्त [द्रान्त] *sea-shore*, iii. 3¹⁴.
- समोरपिच्छ [समयूर] *with peacocks' tail-feathers*, iv. 14^b.
- संपद [प्रति] *now*, i. 35^b.
- संपक्कि- [किन्] *mixed with, having contact with*, i. 17^b, 20^r.
- संपदं [सांप्रतम्] *now*, i. 19⁶, 34⁷; iii. 26².
- संपुड [ट] *a cavity, fold*, ii. 6²³, 24, 25, 7^a.
- संपुष्य [पूर्ण] *full*, iii. 25^d.
- संभव *ts. birth, origination*, iv. 22^b.
- संभोअ [ग] *copulation*, i. 20^a; ii. 28^c.
- संमुह [ख] *facing, opposite*, ii. 36^a.
- सर- [रस्] *a lake, pond*, iii. 29^a.
- सर [श] *an arrow*, ii. 3^d, 45^b; iii. 11^c; iv. 4^d, 20^d.
- सरअ [शरद्] *the autumn*, iii. 3¹¹, 28^d.
- सरण [श] *refuge*, ii. 10^b.
- सरणी *ts. a path, line, row, swarm*, ii. 6^a.
- सरल *ts. straight, honest*, ii. 23^a, 30^d.
°ttana [°tva], *sincerity*, iii. 10^b.
- सरस्मई [स्वतो] *the goddess of poetry*, i. 1^a.
- सरस्मदी *the same*, i. 34³⁴; ii. 10^{3, 4}.
- सरहमं [भसम] *impetuously*, ii. 50^b.
- सरिआ [रित्] *a river*, ii. 27^b, 35^a.
- सरिच्छ [दृत्त] *equal, like*, i. 19^c, 29^b.
- सरिस [दृश] *the same*, i. 35^a; ii. 10^a, 11^a, 38^a; iii. 14^d.
- सरीर [श] *body*, iv. 19³², 21^c.
- सरीरि- [शरीरिन्] *fem. °rini, embodied*, iv. 19³⁴.
- सलाआ [शलाका] *a pin, stick used as a brush or pencil*, i. 20⁷, 34¹³.
- सलिल *ts. water*, i. 17^d, 20¹³; iii. 20¹, 22¹; iv. 13^a.
- सयज्जा [पर्या] *worship, attendance*, i. 34³⁵.
- सयण [श] *an ear*, i. 29^a; ii. 8³, 18^a; iii. 2^d, 19^a; iv. 6^a.
- सयर [शय] *a mountainer, savage*, iv. 19³⁴.
- सव्य [सर्व] *every, each, all*, i. 7¹, 14³,

- 18¹; ii. 6^{4, 5}, 24², 27^c, 28^c; iii. 8⁴; iv. 2¹⁰, 18^{9, 34}, 23^d.
- सव्वंकस [सर्वंकस] *all-scratching, i. e. very galling or exciting*, i. 18^d.
- सव्वस [सर्वस्व] *the very essence*, i. 28^b.
- ससङ्क [शशा°] *the moon*, iv. 23^b.
- ससहर [शशध°] *the same*, iii. 30^a, 31^a.
- ससि- [शशिन] *the same*, i. 25^a; ii. 10^c, 20^b, 21^b, 32^d; iv. 3^b.
- ससिण *the same*, iii. 33^b.
- ससिण्णहा [शशिप्रभा] *name of a queen, the mother of Karpuramajjarī*, i. 34^{11, 17}.
- ससिहण्ड [शशिख°] *a digit of the moon*, i. 3^a.
- ससुर [श्वगुर] *a father-in-law*, i. 18².
- सह *to endure*. *soḍhavvo*, iv. 1^a.
- सह *ts. together with; at the same time*, ii. 6^{14, 15}, 9^{a, b, d}, 42²¹, 50^{a, b}; iii. 34⁹; iv. 2^b.
- सहभर [°चर] *a companion, friend, husband*, ii. 41^a.
- सहरिसं [°र्यस] *with joy*, ii. 34^b.
- सहसा *ts. forcibly, suddenly*, i. 18^d, 29^a; ii. 45^b; iii. 3^d, 20¹⁵.
- सहा [°भा] *an assembly*, i. 19⁷.
- सहाव [स्वभाव] *innate disposition, nature*, iii. 11^a.
- सहिआ [°खी] *a female friend*, iv. 13^b.
- सहित्ण [°खित्व] *friendship*, ii. 28³.
- सहिद [°त] *accompanied by, together with*, i. 28^a; ii. 42³.
- सही [°खी] *a female friend*, i. 19⁵; ii. 7^a, 29^b, 41^a, 43¹⁰, 50^{a, 3}; iii. 19², 20²²; iv. 9¹⁴, 19^{39, 57}.
- साअं [°यम] *in the evening*, iv. 4^b, 8^b, 18⁷.
- साअरदत्त [साग°] *name of a merchant*, iii. 5².
- साधु + प्र *to adorn, decorate*. *pasāhiā*, ii. 22^a.
- सामणी [°यी] *completeness of outfit, outfit, the requisites*; ii. 41⁶, 42^{2, 8, 21}; iv. 9¹³, 19¹⁷.
- सामल [श्या°] *blackish*, i. 16^c.
- सामा [श्या°] *night*, iv. 8^c.
- सार *ts. essence, vigor*, iii. 10^d.
- सारङ्ग *ts. an antelope*, ii. 20^b; iv. 1^b.
- सारङ्गिआ [°का] *name of a female servant of the queen*, iv. 9¹⁴, 18⁹, 20⁶.
- सारिआ [°का] *a kind of bird, Maina, Acridotheres tristis*, i. 18¹⁵.
- सारिक्ख [सट्ठ] *H. 1. 44. like, similar*, iv. 19²⁰. °dā [sadrksatā] *likeness, resemblance*, iv. 19^{53, 59}.
- सालिआ [शालिका] *an apartment, room*, i. 14^c.
- सावत्तअ [°णत्थ] *the position of a rival wife*, iv. 23^a.
- सास [श्वा°] *a sigh*, ii. 9^a.
- सासण [शामन] *direction, order*, iii. 9².
- साहार [साहकार] *produced from the mango*, iv. 5^b.
- साहि- [शाखिन] *a tree*, ii. 46¹.
- साहिम्ह [°भिमुख] *fem. °hi, facing one another*, iv. 12^b.
- साहुनिआ *H.D. 8. 52. a garment, cloth*, i. 20²³.
- सिअअ [°चय] *a cloth, garment*, i. 4³, 26^c; iii. 22².

सिक्खावण [शिखापण] *teaching*, ii. 8^c.
 सिग्घं [शोघम] *quickly*, i. 4^d.
 सिग्घत्तण [शोघत्त] *speed*, i. 18¹³.
 सिङ्गार [गृ] *love, passion*, ii. 3^c; iii. 10^d; iv. 19⁶⁴, 23^b.
 सिच् to *sprinkle*. *sīncanti*, iv. 10^b.
sīncijjanti, iii. 20³. *sitta*, iii. 22¹.
sitto, i. 20¹³.
 सिज्जा [शि] *tinkle, jingle*, ii. 32^c.
 सिज्जिअ [शिज्जित] *tinkling, singing*, i. 18^c.
 सिठिल- [शिथिलय-] *to relax, loosen*. *si-
 dhilāmi*, ii. 1³.
 सिणिद्ध [सिण्ण] *affectionate*, i. 16³.
 सिद्ध *ts. a kind of supernatural being*,
 i. 25^c.
 सिद्धि *ts. witchcraft, magic power*, i. 21⁵.
 सिन्दुवार *name of a tree (Vīṭex ne-
 gundo) and its flower*, i. 19^b; iv. 7^a.
 सिण्ण H. 2. 138. *a conch-shell*, i. 4^b.
 सिर- [शिरस्] *head, top, summit*, ii. 46^d;
 iii. 3⁹; iv. 19¹⁵.
 सिरिखण्ड [स्रो] *sandal-wood*, iv. 4^a.
 सिरितालो [स्रो] *a kind of toddy-palm*,
 ii. 1².
 सिरिराअसेहर [श्रीराजशेखर] *the renowned*
Rājāṣekhara, i. 10^a.
 सिरिखज्जाउह [श्रीवज्जायुध] *name of a king*,
 iii. 5².
 सिरि [श्री] *wealth, dignity, beauty*, i.
 33^b; ii. 48^a; iii. 15^c.
 सिरिसे [श्रीसे] *the flower of Acacia si-
 rissa*, iv. 7^a.
 सिला [शि] *a stone, rock*, ii. 15^b; iv. 9⁷.
 सिलोमुह [शिलोमुख] *an arrow*, ii. 19^b,
 38^b, 46^b; iv. 4^d, 9³.

सिलोअ [श्लोक] *a verse*, ii. 7^b, 8³, 9¹.
 सिखिअ [स्वप्न] *a dream*, iii. 2³, 3^{a, 4, 6, 7},
 4⁶, 8^a, 20¹.
 सिसिर [शिशि] *cold; the cold season*, i.
 13^d; iv. 6^b.
 सिसिरोवआर [शिशिरोवचार] *artificial refri-
 geration, means for cooling*, ii.
 41⁶, 42^{2, 8, 21}; iii. 19².
 सिसुत्तण [शिगुत्त] *childhood, infancy*, i.
 20^d.
 सिहण्ड [शिखं] *a lock of hair left on
 the crown of the head (used as
 synonymous with ṣekhara)*, i. 5^a.
 सिहरि- [शिखरिन्] *a mountain*, i. 15^d.
 सिहा [शिखा] *top, tip; edge*, ii. 47^c; iii.
 25^c; iv. 3^d.
 सिहिण HD. 8. 31. *the female breasts*,
 i. 34^b; iii. 16^b; iv. 7^a.
 सोअल [शोतल] *cool, cold*, i. 15^d; iv. 4^b,
 6^{a, b, c, d}.
 सोमन्तिणी [नो] *a woman*, i. 15^b; ii. 28^b.
 सोल [शो] *nature, disposition*, ii. 6⁶.
 सोस [शोस] *head*, i. 20²⁷; iv. 2⁴, 12^a,
 18²⁷.
 सुअ [सुक] *a parrot*, iv. 2⁶.
 सुआ [न्ता] *a daughter*, i. 3^b, 12^b.
 सुउमार [कुमार] *very delicate or soft*, i.
 7^a, 20⁷.
 सुकह [वि] *an excellent poet*, i. 20²⁰.
 सुटुदर [सुटुत्तरम] *excellently, exceedingly*,
 i. 20⁷; iv. 20¹⁵.
 सुणअण [नयन] *having beautiful eyes*, ii.
 11^d.
 सुत्त [सूत्र] *a thread, fibre*, ii. 50^c.
 सुत्तआर [सूत्रकार] *an author of Sūtras*,
 ii. 32¹.

मुत्ति [मुत्ति] *a pearl-oyster*, iii. 3¹⁸, 4^{a, 1, 8}.

मुत्थ [मुत्थ] *well-conditioned*, ii. 1^a.

मुन्दर *ts. fem. °ri, beautiful, lovely*, i. 20⁸; ii. 44^c; iii. 28^a, 34^a; iv. 21^d.

मुन्दरकीली *ts. name of a woman*, iv. 9¹¹.

मुन्दरत्तण [°त्त्व] *beauty, loveliness*, i. 14².

मुन्देर [सौन्दर्ये] *the same*, i. 28^b, 33^c; ii. 48^a.

मुण्यञ्जल [°प्राञ्जल] *very straight, honest, sincere*, ii. 27¹.

मुखहुल *ts. very great*, iii. 12^d.

सुमरण [स्म°] *remembering, recollection*, ii. 10^b.

सुर *ts. a god*, i. 25^c. sura-ana [-jana], *the gods*, i. 3^a.

सुरअ [°त] *copulation, sexual intercourse*, i. 24^d.

सुरङ्गा *ts. a subterranean passage*, iii. 22⁹, 34⁹; iv. 9^{b, 7}, 18³⁸, 19², 24¹.

सुरसरिदा [°रित्] *the Ganges*, iii. 3⁷.

सुरहि [°भि] *the spring*, i. 14²; ii. 22^b.

सुरा *ts. spirituous liquor*, i. 24^d; iv. 4^b, 19^a.

सुलक्खणा [°त्तणा] *name of a woman*, i. 34³⁶; ii. 9¹.

मुलील *ts. very waving, unsteady*, iii. 11^a.

मुवख [°ण] *gold, a golden coin*, i. 14², 18¹⁸, 19⁷, 20¹⁴; ii. 41^a; iii. 4⁵, 5^{b, 3}, 22^c.

मुवत्तुल [°त्तुल] *very round*, iii. 4^b.

मुस्सूसअ [सुश्रूषक] *attentive, obedient*, i. 20³⁴.

मुह [°ख] *happy, agreeable; happiness,*

ease, joy, i. 3^b, 14^a, 34⁴¹, 36^b; ii. 28^d; iii. 24²; iv. 21^c.

मुहअ [°भग] *blessed, beloved, beautiful*, ii. 9^c, 10^d; iv. 3¹. -ttana [-tva], *beauty, loveliness*, iii. 13^d.

मुहसंझा [°खसंध्या] *a happy evening*, ii. 49¹.

मुहसिद [°भाषित] *a witty saying, good counsel*, iv. 9^{5, 12}.

स *ts. go, proceed, flow*. sarai, ii. 6^c. saranta, ii. 35^a.

+अप *to go away, to vanish*. osaranti, iii. 16^d; iv. 18^b.

+प *to flow forth, to grow. Caus., to extend*. pasaranta, iii. 10^c, 11^a. pasārīda, i. 16³.

+प्रति *Caus., to arrange*. paḍisāredi, i. 4⁵. paḍisāriadi, i. 4⁸.

से H. 3. 81. *his, her*, i. 29²; ii. 1³, 6^c, 13^a, 18^a, 30^d, 35^a, 46^a.

सेअसलिल [स्वेद°] *sweat, perspiration*, iii. 22¹.

सेज्जा [गय्या] *a bed, couch*, i. 23^c; ii. 4^b; iii. 3^a, 27^d.

सेट्ठि- [सेट्ठिन्] *a merchant*, iii. 4⁵.

सेणा [°ना] *the word senā*, iv. 9⁸.

सेरन्धी [सेरन्धी] *a female attendant in the women's apartments*, i. 36^c; iv. 9⁹.

सेव् *to attend upon, frequent*. sevaī, ii. 17^b.

+नि *to practice, enjoy*. nisevia, iv. 8^b.

सेम [शेष] *remaining; rest*, ii. 29^{1, 4, 8}; iv. 4^d.

सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13^a.

सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18³⁶.

सोहोरतण [शोटोर्थे] *valor*, i. 32².

सोढव् see सद्.

सोण [शो°] *red*, i. 26³.

सोत [स्रोतस्] *a stream*, i. 12^b; ii. 27^b; iii. 37.

सोत्तिअ [स्रोत्रिय] *a learned Brāhmaṇa*, iv. 20⁹.

सोविदल्ल [सौ°] *a harem-keeper*, iii. 34⁸.

सोसण [शोष°] *emaciating, name of one of the arrows of Cupid*, i. 32⁴; iii. 26^c.

सोहण [सौभाग्य] *beauty, charm*, ii. 3^b.

सोहज्जण [शोभाज्जन] HD. 8. 37. *horse-radish*, i. 20²⁹. (*K*, phalguna-māsi tatkandaṃ khaṇḍayanti; *J*, puṣpanimittāṃ ṣākhānāṃ tro-tanam ity arthaḥ.)

सोहा [शोभा] *light, splendor*, i. 28², 29², 31^a, ^b, 34¹⁷; ii. 10^b, 25^a; iii. 25^c.

सोहि- [शोभिन्] *shining, lovely*, ii. 7^b.

खल्लु *to tumble, fall down, end*. khal-lā, i. 20^a. khaliam, i. 32^b.

स्तम्भ Caus., *to stop, arrest*. thambhe-mi, i. 25^b.

स्तु + प्र *to spread, to make a bed*. pat-tharijjanti, i. 36^b.

+ वि *to increase*. Caus., *to spread, extend*. vittharanti, ii. 2^d. vitthā-rida, iii. 8⁴.

स्था *to stand, remain, find place*. Caus., *to place, arrange*. citṭhasi, i. 18¹⁵; iii. 2¹. thāi, i. 34^a. citṭhadi, i.

21⁴; ii. 6¹⁰; iv. 20⁹. citṭha, ii. 42²¹; iv. 19²⁴, 20⁴. citṭhadu, i. 34²⁶; ii. 41⁶. citṭhissam, i. 20³⁴. thia, ii. 33^a; iii. 23^a. thida, iv. 18³⁰. thio, ii. 1^b, 46^d; iii. 4^a. thido, iii. 3¹⁵, 4⁴. thia, i. 26^c. thidā, i. 20³, 18¹⁸. thiam, ii. 47^d. thidam, i. 20²⁷. thideṇa, ii. 29⁷. thic, iii. 25^a. thavia, ii. 43³. tha-vio, ii. 17^a. thavido, i. 4⁷. thā-vidāo, iv. 9¹⁰.

+ उद् *to stand up, rise*. utthiūpa, iii. 21^a. utthia, ii. 43⁵.

+ प्रति Caus., *to place, establish*. pa-ditṭhavidā, iv. 18¹¹.

+ सम *to stand, to be settled, fixed*. samthido, iii. 3¹⁸. samthiā, iii. 3^b, 5^b. samthidā, iv. 19⁶⁴.

स्ना Caus., *to wash, bathe*. nāvio, i. 29^c.

स्पर्श *to touch*. putṭha, iv. 22^d.

स्फट् Caus., *to split, cleave*. phādidāo, iii. 4³.

स्फुट् H. 4. 177. *to break, fall asunder*. phuḍanti, iii. 20³.

+ प्र *to open, become manifest*. pa-huṭṭai, ii. 4^a.

स्फुर् *to appear, become manifest, to quiver, vibrate*. phuraū, i. 1^c. phurantao, iii. 31^b.

+ वि *to quiver, shine, blaze out*. vip-phuraī, iv. 3^c. vipphuranto, iv. 24^a.

स्म *to remember*. sumarasi, ii. 24³.

+ वि *to forget*. visumaridāim, iv. 19⁴⁶.

संस *to fall down*. saṇsamāṇam, i. 27^b.

स्वप् to sleep.
iii. 3⁷.

suvanti, i. 14^c. sutto,

हं see अहम्.

हंस ts. fem. °sī, a swan, flamingo, ii.
6¹⁰, 8^a; iii. 29^a.

हक्कार- to call, summon. hakkārāi, ii.
33^b. hakkāriūpa, ii. 36^b. hak-
kāria, i. 4¹². hakkamadu, iv.
20^a.

• हत्य [°स्त] a hand, i. 18¹⁰, 26^b, 36^c; ii.
6¹⁷, 20, 29^a, 4; iii. 3^b, 23^a; iv.
9^a, 9, 10, 12, 12^a, 15^a, 20¹⁵.

हन to strike, beat. hañ, ii. 43^a.

हन्त exclam., go to! mind you! ii. 26^a.

°हर [°धर] carrying, ii. 6^d.

हर ts. a name of Śiva, ii. 6²²; iii. 3^b.

हरण ts. stealing, fascinating, ii. 28^b,
31^d; iii. 18^c.

हरि ts. a name of Viṣṇu, i. 24^a.

हरिअन्दपुरी [हरिचन्द्र°] II. 2. 87. the city
of Hariçandra, supposed to be
situated in mid-air, a futa mor-
gana, ii. 40^b.

हरिआल [°ताल] yellow orpiment, iii.
22^a.

हरिउडु [°युद्ध] name of a poet, i. 20²⁰.

हरिकेली ts. a name of Bengal, i.
14².

हरिणङ्क [°शाङ्क] the moon, i. 10^b, 12^a, 25⁹;
iii. 20¹⁵, 34^a.

हरिणच्छ [°शाच] fem. °cchi, deer-eyed, iii.
22^d.

हरिणो st. a doe, female antelope, ii.
41^c.

हलबोल HD. 8. 64. murmuring, noise,
i. 4¹⁰; iii. 34^a.

हला ts. a vocative particle used in
addressing a female friend, iv.
19¹⁹.

हलिहो [°रिद्रा] turmeric, iii. 1^a.

हस to laugh, mock. Caus., to cause to
smile, laugh. hasanti, iv. 18^b.
hasantie, i. 20¹⁵. hāsia, iv.
18^b.

+ उप to deride, ridicule. uvalhasiāmi,
i. 18^c.

+ छि to smile. vihasia, iv. 18²³.

हा ah, alas, iii. 22^d.

हा + परि to be inferior to. parihia-
māna, iii. 8^b.

हार ts. a garland, necklace, ii. 10^a, 11^b,
17^a, 23^b, 32^a, 35^a; iii. 2^a, 18^b, 20^a;
iv. 7^a.

हाल ts. name of a poet, i. 20²⁰.

हास ts. laughter, merriment, ii. 3^b, 10^b;
iv. 14^b.

हि ts. because, for, i. 14³, 16⁵.

हिअभ [हृदय] heart, i. 34²⁵; ii. 26^a, 30^c,
43⁷; iii. 8¹, 16^d, 18^c, 20¹⁷.

हिण्ड to go, wander. hiṇḍase, iii.
34^a.

हिन्दोल- to swing. hindolaanti, ii. 29⁷.

हिन्दोलभ [°क] a swing, ii. 29⁵, 6.

हिन्दोलअण्णभञ्जणी [°कप्रभञ्जनी] the swing-
breaker, the swing-festival, ii. 6²³.

हिन्दोलण [°न] swinging, ii. 32^d, 34^a.

होरअ [°क] a diamond, ii. 25^b.

हु see कवु.

हुंकार ts. the sound hum, murmur, hum-
ming. i. 36^d; iii. 20⁷; iv. 15^a.

हुङ्क ts. <i>a small musical instrument, perhaps timbrel, drum</i> , iv. 16 ^a .	+ अनु <i>to imitate, resemble</i> . apuharaī, i. 6 ^a . apuharadi, ii. 41 ⁵ .
हुदवह [हुत] <i>fire</i> , iv. 21 ¹ .	+ परि <i>to avoid</i> . pariharia, i. 6 ² .
हृ <i>to carry, carry away, captivate, to enchant</i> . haraī, iii. 20 ^d , 22 ^a . haranti, ii. 26 ^a .	+ वि <i>to sport, play</i> . viharaī, ii. 41 ^c .
	हेला ts. <i>ease, facility</i> , ii. 29 ^b , 35 ^a , 47 ^b .



PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW

1. Chronological List of Books and Papers Concerning Rājasekhara.

- 1827. Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871.
- 1862. Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.
- 1869. Govinda Deva S'āstri.** The Bālarāmaṇya. A drama by Rājasekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii, nos. 25-35.
- 1871. Vāmanācārya.** The Viddhaśālabhaṅjikā edited etc. The Pandit, old series, vols. vi. and vii., nos. 65-73.
- 1872. Vāmanācārya.** The Karpūramañjarī edited etc. The Pandit, old series, vol. vii., nos. 73-76.
- 1873. (Jivānanda Vidyāsāgara.)** Bidhashala Bhaṅjika, a drama by Rājasekhara, with a commentary by Satyavrata Samasrami. Calcutta.
- 1873. Aufrecht, Theodor.** Ueber die Paddhati von Çarūgadharma. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120.
- 1878. Borooah, Anundoram.** Bhavabhūti and his place in Sanskrit literature. Calcutta.
- 1879. Cunningham, A.** Report of a tour in the Central Provinces in 1873-74 and 1874-75. Archaeological-survey of India, ix. 85. Calcutta.
- 1881. Borooah, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 131 and the following.
- 1883. Müller, F. Max.** India: what can it teach us? London.
- 1883. Pischel, R.** [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217-41.
- 1883. Hariçandra.** Karpūr Mañjarī, saṭṭak (Yah nāṭak çuddha prakṛt bhāṣā mein Rājasekhara kabi kā banāya hua hai . . .) Banāras: Āryayantralaya sambat 1939.
- 1883. Jibānanda Vidyāsāgara.** Bidhashala bhaṅjika, a drama by Rājasekhara-kabi. Edited with a commentary. Calcutta. "Dvitiyasanskaraṇam."
- 1884. Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882-83. Bombay.

- 1884. Peterson, Peter.** A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xlv. Pages 59f, 63f.
- 1884. Jivānanda Vidyāsāgara.** Balarāmāyaṇa nāma nāṭakam mahākavi ṣri Rājaṣekhara viracitam . . . vyākhyayānvitam. Calcutta.
- 1885. Cappeller, Carl.** Pracandapāṇḍava [or Balabhārata] ein Drama des Rājaṣekhara. Strassburg.
- 1886. Apte, Vaman Shivram.** Rājaṣekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 51.
- 1886. Bhāskar Rāmchandra Ārte.** The Viddhasālabbhanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusambhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.
- 1886. Peterson, Peter, and Durgāprasāda.** The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.
- 1887. Durgāprasāda and Kāśīnātha Pāṇḍuranga Paraba.** The Karpūramanjari (with the commentary of Vāsudeva) and the Bālabhārata of Rājaṣekhara. Bombay. Kāvya-mālā. 4.
- 1887. Fleet, John F.** The date of the poet Rājaṣekhara. Indian Antiquary, xvi. 175-178.
- 1889. Kielhorn, F.** Siyadoni stone inscription. Epigraphia Indica, i. 162-179.
- 1890. Lévi, Sylvain.** Le théâtre Indien. Paris.
- 1890. Vaman Shastri Islampurkar.** A lucky wife or Karpoomanjari. Composed from Prakṛita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilasa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

Molesworth = Dictionary, Marāṭhī and English, by James T. Molesworth. 2d ed. Bombay, 1857.

Hemachandra = Hemak'andra's Abhidhānak'intāmanī, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Riou. St. Petersburg, 1817.

HD. = The Des'ināmanālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

H. = Hemacandra's Grammatik der Prakṛitsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar* of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāṣṭrī. Zur Einführung in das Studium des Prākṛit. Grammatik. Text. Wörterbuch.* Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the *Çaurasenī*.
- Whitney** = *A Sanskrit Grammar.* By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = *Çakuntalā . . . by Kālidasa.* Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = *Meghadūta . . . von Kālidasa.* Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambārī** = *The Kādambārī of Baṇa.* Edited by Kācīnāth Pāṇḍurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = *The Harshacharita of Baṇa.* Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh.** = *Subhāṣita-ratna-bhāṇḍāgaram, or Gems of Sanskrit Poetry.* Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.
- Sprüche** = *Indische Sprüche.* Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.
- Roxburgh** = *Flora Indica, or Descriptions of Indian Plants.* By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighaṇṭu** = *Rājanighaṇṭu-saḥito Dhanvantariya-nighaṇṭuḥ.* Poona, 1896. *Ananda-ācrama Series*, no. 33.
- SR.** = *Saṅgīta-ratnākara.* Same Series, no. 35.
- Griffiths** = *The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India.* By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. *Rājaṣekhara's Life.*

Earlier Opinions as to Rājaṣekhara's Date. — The name of Rājaṣekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the *Çārṅgadharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājaṣekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaṣekhara is said to have been a contemporary of Ṣaṁkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaṣekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaṣekhara who wrote the *Prabandhakoṣa*, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaṣekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaṣekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the *Viddhaṣālabhañjikā*, and that the king Mahendrapāla, to whom Rājaṣekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaṣekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes *Bhavabhūti* and is himself quoted in the *Daṣarūpa*.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaṣekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla.—Rājaṣekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhaya-rāja. (Cp. *Viddh.* i. 6 (ed. *Arte*), *Raghukulatilako Mahendrapālaḥ sakalakalānīlayaḥ sa yasya ṣiṣyaḥ*; *Karp.* i. 5, *Mahindavālassa ko a gurū*; i. 9, *Ṇibbhararāssa taha uvajjhāo*; *Bālar.* i. 5, *Nirbhayaguruḥ*; *Bālabh.* i. 11, *devo yasya Mahendrapālaurpatīḥ ṣiṣyo Raghugrāmañiḥ*).

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the *Karpūramañjarī* are in favor of the form *Ṇibbhara* (only the Jaina mss. read *Ṇibbhaya*), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52¹ (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7¹ (p. 2. 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvamṣamuktāmaṇiūĀryāvarta-mahārājādhirājaena grīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājasekhara lived about 900 A.D. — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama saṃvat 974 = A.D. 917, and has thus proved that Rājasekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87¹, 89¹ = p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903–4 and 907–8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahīṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171¹⁶. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahīṣapāla, A.D. 903 and 907; pupil of the poet Rājasekhara.
3. His son Kṣitipāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājasekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harsa saṃvat 155 = A.D. 761–2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājasekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Ṣaṇkarācārya. This opinion is founded on the Ṣaṇkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāḷ. This king, according to the Keralotpatti or Keralaviṣeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaṣekhara's Personal History. A Yāyāvāra Brahman, of the Ṣaiva Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^a, 13^a; Viddh. i. 5², he belonged to a Yāyāvāra family. Hall, p. 14, note, translates yāyāvāra with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvāra means a kind of grhastha: dvividho grhastho yāyāvāraḥ ḡlīnaḥ ca, 'there are two kinds of grhastha, the yāyāvāra and the ḡlīna.' But probably yāyāvāra is the name of the family. The Yāyāvāras were brahmans. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11^a, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākṛit-grammatik, p. 39-40.]

Rājaṣekhara seems to have been a Ṣaiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Ṣiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇinām gumpha" is extolled. But he cannot have been a bigot; for in the third ācāvāsa of the Yaṣastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaṣekhara's Place of Origin the Western Deccan. — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^{1a}, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akāḷajalada, is called, in the Bālar. i. 13¹, p. 9. 1, Mahārāṣṭracūdāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaḡalabhañjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjarī, the poet is styled Mahārāṣṭracūḍāmaṇi 'a crest-jewel of Mahārāṣṭra.' On the other hand, in the Sūktimuktāvali, Rājaṣekhara's ancestor, Surānanda, is called Cedi-maṇḍalamāṇḍanam, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparṇī, Narmadā, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Draviḍa women, the curling ringlets of Karnatic maidens; the pleasure-seeking propensities of Lāṭa," etc. See Apte, p. 20 f. In the Āuceityavi-cāracarcā, v. 27, a stanza by Rājaṣekhara is quoted which does not occur in any of his known works:

karnāṭīdaṣaṇāṅkitaḥ ṣiṭamahārāṣṭrikaṭākṣāhataḥ
praṇḍhāndhrīstanapīḍitaḥ prapañyimbhrūbhaṅgavitrāsitaḥ |
lāṭibāhuviveṣṭitaḥ ca malayastritarjamarjitāḥ
so 'yaṁ saṁpratī Rājaṣekharakavir Varāṇasī vāñchati ||

'Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaṣekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājaṣekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaṣekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Billapa, left his native country to seek wealth and fame at foreign courts.

Rājaṣekhara at the Court of Kanauj. — Rājaṣekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaṣekhara, beginning āgaskārīṇi kāṭabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet's connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla's son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaṣekhara remained at Mahīpāla's court.

Rājaṣekhara at the Court of Cedi. — Rājaṣekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçliṣṭabandhaghaṭanā vismitakavirājaṣekharaṣṭutyā |
āstām iyaṁ ākalpaṁ kṛtiṣ ca kirtiṣ ca pūrvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaṣekhara, last to the end of the world, as well as the preceding eulogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktimuktāvalī*, which is attributed to the name of Rājaṣekhara, and which may perhaps be of interest in this connection:

nadināṁ Mekalasuta nṛpāṇāṁ Raṇavigrahaḥ |
kavināṁ ca Surānandaḥ Cedimaṇḍalamāṇḍanam ||

‘The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaṣekhara. As shown by Fleet,¹ Raṇavigraha is a *biruda* of the Cedi prince Ṣaṁkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaṣekhara at some time of his life had connection with the Cedi court.

Rājaṣekhara's Ancestry.—Some details about Rājaṣekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7²; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 5²); and his mother's name was Ṣilavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrto yatrāsīd gaṇagaṇa ivākālaladalaḥ
Surānandaḥ so 'pi ṣṛavaṇaputāpeyena vacasā |
na cānye gaṇyante Tarala-Kavirāja-prabhṛtayo
mahābhāgas tasmīn ayam ajani yāyāvarakule ||

‘This illustrious man (Rājaṣekhara) was born in the Yāyāvara family; to which belonged Akālaladala, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the cars; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaṣekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13¹; Viddh. i. 5⁸; Aufrecht, p. 4. Stanza 777 of Ārṇagadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southerner," dākṣiṇātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Raṇavīgraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyavarakulaṣreṇa hārayaṣṭeṣ ca maṇḍanam |
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9^a, was successively called bālakavi and kavirāja; and, at Viddh. i. 5², he calls himself Kavirājaṣekhara — cp. Billhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Lakṣmaṇa-sena, Göttingen, 1893, p. 10. more) ascribed to a poet "of the Deccan":

3. Rājaṣekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracanḍa-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveçakas* and *viṣkambhakas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit* ; that the "marvellous flavor" (*adbhūta rasa*) prevails in it ; that its acts are named *javanikā* ; and that it, in other particulars, is like the *Nāṭikā* ; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king *Caṇḍapāla* marries *Karpūramañjarī*, the daughter of the *Kuntala* king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhūta rasa* is represented by the sorcerer *Bhāiravānanda* and his tricks. See *Apte*, p. 22 f. ; *Lévi*, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by *Vāmanācārya* in *The Pandit*, 1866-72. Then follows the edition by *Durgāprasāda* and *Paraba*, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a *Hindī* translation by the well-known poet *Hariçandra* (cp. *Grierson*, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a *Marāṭhī* translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of *Vāsudeva*,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1¹⁹ = p. 113. 12 ff. in the edition of Ārte) the plays of Çriharṣa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgānkāvalī, and sends her under the name of Mṛgānkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgānkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgānkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgānkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgāṅkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāṅkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 215. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of ṣṛīyuvārājadeva (i. 5⁴), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājaṣekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūra-varṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaṣālabhaṅjikā* was edited by Vāmanācārya (1866-71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmachandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīkṣita, the son of Raṅganātha Dīkṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹[Without unfairness to Rājaṣekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.--C. R. L.]

The Bālarāmāyaṇa relates the whole history of Rāma from Sitā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sitā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Āurpaṇakhā and other demons under the disguise of Daśaratha and Kāikēyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyaṇa und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajña :

babhūva Valmīkabhavaḥ purā kavīś
tataḥ prapade bhuvī Bhartṛmenṭhaṭam |
sthitaḥ puṇar yo Bhavabhūtirekhayā
sa vartate samprati Rājaṣekharaḥ ||

‘He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartṛmenṭha and who again appeared in the person of Bhavabhūti, the same is now Rājaṣekhara.’

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmīki; and where he deviated, “he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daśaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc.” See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaṣekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, *Introduction*, p. 92; Bühler, *Detailed report of a tour in search of Sanskrit mss.*, Bombay, 1877, p. 42; Aufrecht, *ZDMG.* 36. 368; Lévi, p. 183. Bhartṛmenṭha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅgiṇī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmenṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartṛmenṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and by Jivānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaṣekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8^b and 4. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaṣekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayaṃvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājaṣekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūḍa), equivalent in meaning to "Rājaṣekhara," but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to Rājaṣekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Ārṇadhara, and the Subhāsitāvali of Vallabhadeva. It is convenient to have their dates given here. Ārṇadhara's work was written about 1363 A.D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, *Kunstpoesie*, p. 71). I give first the twenty-five pratikas of the twenty-four stanzas which I have identified as parts of Rājaṣekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaṣekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Ārṇadhara's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh.; and Karp. by K.

Anthology-stanzas (24) identified in Rājaṣekhara's Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaṣekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. taramgaya dṛgo. = V. iii. 27; R. iii. 25; Bh. i. 31.
- 3750. nirvyājā dayite. = R. iv. 44.
- 3757. abhyutthānam upāgate. = R. iv. 43.
- 3837. dhatte pañkajinītalē. = V. i. 43.
- 3928. vaktraṣṭijita-. = V. ii. 11.
- 3936. valneḥ caktir. = R. v. 35.

Val. 322. udanvacchinnā. = R. i. 8. See Bhartṛhari, and below, p. 190.

Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.

Val. 2223. bhindānaḥ sundarīnām. = V. i. 12. See below.

Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.

Val. 2282. = pṛthvi sthīrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ṣārṅgadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaṣekhara's writings :

1099. yasya vajramaṇer bhede. = R. iii. 66.

3077. kulagurur abalānām. "kasyāpi." = V. i. 1.

3282. padbhyām muktās. = Bh. i. 28.

3373. tad vaktraṁ yadi. = V. i. 14 ; R. ii. 17.

3516. upaprākārāgram. = V. i. 31.

3591. sāiraṇḍhīkarakṛṣṭa-. = V. ii. 23.

3719. vrajaty aparavāridhim. = V. iv. 1.

[3722. (= Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]

3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.

3912. celāñcalena. = V. ii. 9.

3929. amandamaṇi-. = V. ii. 6.

The stanza *dr̥ṣṭā dagdham* is given as an anonymous one by Vallabhadeva, no. 1309 ; while Ṣārṅgadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaṣekhara's stanzas occur in one recension or another of the Ṣatakas of Bhartṛhari (about 650 A.D.). Did our dramatist take them from his predecessor? or were they taken from Rājaṣekhara by some later redactor of the Ṣatakas and added thereto (as was the case with Kālidāsa's *anāghrātam pāṣaṇam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaṣekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;

Bālar. iii. 17, sthitiḥ punye 'raṇye ;

Bālar. vii. 40, vahati bhuvanaṇṇam.

Anthology-Stanzas (10), "of Rājaṣekhara," not yet traced.—There remain a few stanzas which the anthologies ascribe to Rājaṣekhara, but which have not yet been traced by me to any of his known works. They are :

85. taṁ vande padmasadmānam.

251. nūnam dugdhābhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.
 3926. cañcallolāñcalāni.
 Val. 2563. indor lakṣma.
 Val. 3046. dātur vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188. Bhāso Rāmila-Somilāu.
 189. aho prabhāvo vāgdevyāḥ.
 190. Sarasvatīpavitrāṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

5. *Rājaṣekhara and the Prākṛit Literature.*

The Literary Prākṛits and the Real Vernaculars. — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deçibhāṣās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on Prākṛit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākṛit Lyrics. — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious *gāthas*, the *stotras*, and *stutis*. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries." — Such verses were, in early times, collected into anthologies, often called *gāthas* or centuries. The most ancient extant anthology that we know is the *Sattasāi* or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of *Sātavāhana*, a name which often occurs in the Andhrabhr̥tya dynasty. Hāla was probably not himself the compiler of the *Sattasāi*, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the *Sattasaī*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

Jayavallabha's Vajjālagga.—Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the Āvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the *Gauḍavaho* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the *Vajjālagga* must be much like to the *Sattasaī*. For the form of the title, cp. Bhaṇḍarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

Ānandavardhana's Visamabāṇalilā.—Ānandavardhana, who, according to the *Rājatarāṅginī*, v. 34, obtained fame under the king Avanti-varman of Kashmir (855-84), wrote a Prākṛit poem, the *Visamabāṇalilā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalilā* was also an anthology, probably written for the use of poets (*kavivṛt-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in *Apabhraṇṣa* and may have composed his anthology also in *Apabhraṇṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṇṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Rṣabhapañcāṅikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Guṇāḍhya's Brhatkathā.—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāṇḍicī*.

The poet Guṇāḍhya is said to have written his Bṛhatkathā in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Bṛhatkathā was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcaviṅcati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Bṛhatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Daṇḍin, it was written in the Pāīcāī language. This dialect is described by Hemacandra in his Prākṛit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Bṛhatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāīcāī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākṛit. And that branch of literature which is represented by the Bṛhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhraṅsas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākṛit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākṛit kāvya can claim an antiquity equal to that of the Buddhacarita of Aśvaghoṣa.

Prākṛit Kāvya. Rāvaṇa-vaha.—The oldest Prākṛit kāvya is the Setubandha. This poem, whose Prākṛit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavieāracarcā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Daṇḍin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅgiṇī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rāa's Gauda-vaha. — Another Prākṛit kāvya is the Gaudavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauda king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See *Rājatarāṅgiṇī*, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākṛit name.

Ānandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājacekhara is not known to have written other works than dramas.

Prākṛit Drama: Saṭṭakas. — The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *saṭṭaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *saṭṭaka* occurs, in the form *sāḍaka*, as early as on the *Bharhut stūpa*. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *saṭṭaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Saṭṭaka Extant. — At all events, Rājacekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12³, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the *Pārvatīpariṇayanātaka*. (Pischel, *l.c.*, p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaṣekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaṣekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the *Harihārāvali*, taken from the "Bhojaprabandha of Rājaṣekhara." It is, accordingly, probable that they are extracts from the *Prabandhakoṣa* of the *younger* Rājaṣekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājaṣekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20²⁰. The Tanjore mss. of this passage, however, have, instead, the names Haribambasiddhi (?), Oddisa, Pālittā, Campārā, and Mallasehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8³, as a poet contemporary with Rājaṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaṣekhara. In the Tanjore mss., Aparājita bears the surname Babbararā. He is said to be the author of a Mṛgāṅkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the Subhāsitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Ṣaṅkaravarman or Kṛṣṇaṣaṅkaraṣarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16²; and in the second at Viddh. i. 6¹. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhigariṣṭha in the Viddhaṣālabhañjikā; but he is not otherwise known. A Ṣaṅkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15² and Bālabh. i. 11¹. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. *Mentions of Rājaṣekhara in the Literature.*

By Vasukalpa, Abhinanda, and Somadeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaṣekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rānacarita, and was the son of Ṣaṭānanda. The other was called Gāṇḍābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāṇḍābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarikathāsūtra and of the Yogavāsiṣṭhasūtra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaṣekhara's name is further mentioned in Somadeva's Yaçastilakacampū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āgvasa that Rājaṣekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kaṇṭhābharana. — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka — see Jivānanda's ed., ii. 14.

From the Sarasvatī-kaṇṭhābharana (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Kṣemendra. — Kṣemendra, also, in several of his works gives references from Rājaṣekhara's plays. In the Āucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakraṁ candraḥ (v. 15); strīṇām madhye (v. 16); Karṇātīdaçanāṅkitaḥ (v. 27). In the Kavikaṇṭhābharana only one stanza by Rājaṣekhara is quoted (nakhadalitaharidrāgranthigūre, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaṣekhara is praised for his ability in the Çārdūlavikriḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāça, Prākṛta-piṅgala, etc. — The Kāvya-prakāça also contains a number of citations from Rājaṣekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaṣekhara, and mentions of him, are found in the Prākṛtapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gaṇaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākṛit grammar (see Pischel, l.c.); Maṅkha's Çṛikaṇṭhacarita (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpaṇa, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8¹, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāra is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayāpīḍa; and thus he came to the conclusion that Rājaṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8. *Rājaṣekhara's Prākṛit.*

Rājaṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicakṣaṇa (Bālar. i. 10¹) or savvabhāṣācadura (Karp. i. 7¹). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṇṣa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deśi-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

Çāurasenī and Māhārāṣṭrī. — These are the only Prākṛit dialects which occur in the writings of Rājaṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakatikā.

[**Addition** by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Çāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Çāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Çāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Çāurasenī-Māhārāṣṭrī Doublets used in this Play. —

Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Çāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	thia
tathā	tadhā	tahā	sthāpita	thāvida	thāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadhām	kahām	kvathita	kaḍhida	kaḍhia
iha	idha	iha	ghatita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daida	daia
etad	edaḥ	eam	puṅkhita	puṅkhida	puṅkhia
			bhūṣitā	bhūsidā	vi-būsiā
eti	edi	ei	bhṛta	bharida	bharia
jānāti	jānādi	jānāi	ni-veṣita	ni-vesida	ni-vesia
dadātu	dedu	deu	ava-tirṇa	odipṇa	ava-inṇa
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	acc-abbhuda	abbhua
bhaviṣyati	bhavissadi	hohii			
labhate	lahadi	lahai	prasṛti	pasadi	pasai
varṭate	vaṭṭadi	vaṭṭai	prabhṛti	pahudi	pahui
-varṭatām	pavattadu	paattau	prākṛta	pāuda	pūua
tiṣṭhati	ciṭṭhadi	ṭhāi	saṁskṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	manoradha	manoraha
			marakata	maragada	maragaa
kathiyatām	kadhīadu	kahijjau	mithuna	midhuṇa	mihūṇa
kriyatām	kariadu	kijjau	ratna	radana	raṇa
dṛçyate	disadi	disai	rati	radi	rai
bhanyate	bhañiadi	bhañnai	rīti	ridi	rii
			latā	ladā	laā
kṛta	kida	kaa	vāta	vāda	vāa
gata	gada	gaa	çata	sada	saa
jāta	jāda	jāa	sarasvatī	sarassadi	sarassai
jita	jida	jia	sarit	sura-saridā	sariā
hita	hida	hia	manmatha	mammadha	vammaha
ā-nīta	ā-ñīda	ā-ñia	divasa	divasa	diaha

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

Rare and Provincial Words.—The most striking feature of Rājāṣekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūraṇaṅgarī :

ubbimbira	caṅgima-	taratṭi	bhasala	bakkara
olaggāviā	caṭṭi-	tasara	bhuthalla ¹	vacchoma
olla	campia	timisa	bhulla	vacchomī
kaṅkellī	calli	pakkhāujja	maratṭa	varilla
kaṇḍāriūṇa	chailla	pāḷisiddhi	maradhi	vindurilla
kandoṭṭa	chollai	pālittā	mahalla	sāhulā
koḍḍa	ṭapparakaṇṇa	potta	mahlā	sippī
khaḍakkiā	ṭikkida	bāullā	riñcholi	sihiṇa
khalakhaṇḍa	ṭeṇṭakarāla	buddaṇa	rosāṇia	hakkārai
galibailla	ṭhakkura	bola	laṅgima-	etc.
caṅga	ḍhillā	bolei	laṭṭhaa	
caṅgattana	niei	bhamaratentā	lumbī	

In Rājāṣekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājāṣekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred *kālā-kṣarika* is supported by i. 18¹. The word *dhātī* (cp. ii. 46) is one of four synonyms for 'sudden attack' (*prapāta*, *abhyavaskanda*, *dhātī*, *abhyāsādana*, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

Marāṭhicisms.—Marāṭhī words are used on a large scale by Rājāṣekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kaṇḍāriūṇa*, *caṭṭi-*, *tasara*, *pakkhāujja*, etc., are known only from

¹This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *ḍhilla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare *Pischel on Hemacandra* i. 89. I cannot here enter into the question concerning *Rājaṣekhara's* relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects.—I must be content to touch upon the following question: Was *Rājaṣekhara* able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the *Prākṛit* passages in the critically edited *Bālabhārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mīthuna*, etc., are constantly written *raṇa*, *sarassaī*, *iha*, *maṇoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20¹³, the form *raṇa* in the *Çāurasenī* is also supported by *Kṛṣṇasūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idaṁ* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of *Rājaṣekhara*, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Rājaṣekhara's Usage tested by Mārkaṇḍeya's Prākṛit Grammar.—*Mārkaṇḍeya*, in his *Prākṛitasarvasva*, gives a fuller description of the *Çāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by *Rājaṣekhara*. I quote *Mārkaṇḍeya* after the ms. Wilson 158^b in the *Bodleyana* (*Aufrecht* no. 412).¹ The chapter on the *Çāurasenī* begins fol. 51^a and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *kṣaṇakṣīrasadrkṣūṇām echaḥ na syāt*, 'ech should not be substituted [for kṣ] in *kṣaṇa*, *kṣīra*, *sadrkṣa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19^{30, 53, 59}.

According to a *sūtra* in the third *prakaraṇa*, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyām laç ca na syāt*). But at *Karp.* ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read laṭṭhī. Cp. Pischel on Hemacandra 1. 247, where several instances of laṭṭhī are quoted from the Čāurasenī. It is not without interest that all these quotations are taken from Rājaṣekhara's writings.

Mārk. vi. has the sūtra, ata uttarasya ñer e syāt . . . idudbhyām uttarasya ñer mmi vā syāt, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: majjhammi i. 8³, kuharammi iii. 20⁷.

Another sūtra in the same prakaraṇa runs thus: do ñasaḥ | do eva syāt . . . ād ataḥ kvacid | ato ñaser āt syāt kvacit, 'for the ablative sing. only the affix do is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -hiṁto ought not to be used in the Čāurasenī. Still in the Karpūramañjarī, forms occur such as pāmarāhiṁto i. 20²⁹; tumhāhiṁto ii. 29¹²; candāhiṁto ii. 29¹³, jalāhiṁto iii. 3¹⁸, tumhārisāhiṁto iv. 2¹⁰.

In the nominative sing. masc. of the pronoun etad, Mārkaṇḍeya forbids the use of the form esa in the Čāurasenī: na esa etadaḥ | sunā etada esa na syāt. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 1¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read esa, instead of the correct eso.

As for the verbal inflexion, the form gheṭṭūṇa in the Čāurasenī, i. 12³, is of interest compared with the regular geṇḥia, iv. 19^{18, 20, 57}.

Of less importance is the use of the dhātuvādeṣa muṇ = jñā in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaṣekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral l for the Prākṛits is as dubious as before. The South Indian mss. of the Karpūramañjarī always have cerebral l, the others generally l̥.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anu-svāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaṣekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaṣekhara, “who knew all languages” (i. 7¹), did not correctly distinguish the different Prākritis, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājanāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasinha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājanāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasinha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

9. Rājaṣekhara's Literary Characteristics.

Pischel's Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaṣekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen *Bālarāmāyaṇa* wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaṣekhara nicht hoch. Im *Bālarāmāyaṇa* erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der *Viddhaṣālabhaṇṇikā* und der *Karpūramañjarī* als Nachahmer des Dichters der unter Āriharṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der *Viddh.* sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des *Nāgānanda* erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des *Bālar.* (p. 119 ff.), wo die künstliche Sītā und Sindūrīkā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The āṣoka scene of our present play recalls that of the 3. act of *Mālavikā*. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çaṅkaravarman," at Bēlar. i. 17 = Viddh. i. 7) is an example:

pātum çotrarasāyanam, racayitum vācaḥ satām samunatā,
vyutpattim paramām avāptum, avadhīm labdhum rasasrotasāḥ, |
bhoktum svādu phalaṁ ca jivitataror, yady asti te kūtukanā,
tad bhrātāḥ çṛṇu Rājaṣekharakaveḥ sūktāḥ sudhāsyandinīḥ || — C. R. L.]

The Poet's Skill in Metres. — Rājaṣekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays; while Rājaṣekhara (as Apte observes, p. 44) has given us nearly forty Prākṛit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1-82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājaṣekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.— Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhitya-darpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of Rājaṣekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18^{10, 13, 18}; ii. 12; iii. 6^b; iv. 18^{8, 27}; 20³; and perhaps

ii. 26^a, 29ⁿ, and iv. 20¹²(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22²: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālōva-nadā tittirī ṇa uṇa dīahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the *Kāmasūtra*, p. 19⁷, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotaḥ śvo mayūrāt*. In Manwaring's *Marāṭhī Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18¹⁰ it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

Rājaṣekhara Repeats Himself. — Cappeller has already drawn attention (p. vi f.) to the fact that Rājaṣekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.	Bālar. v. 39	= Viddh. i. 24.
Bālar. i. 10	= Bālabh. i. 5.	Bālar. v. 73	= Viddh. iii. 15.
Bālar. i. 14	= Bālabh. i. 3.	Bālar. vi. 11	= Bālar. vi. 16.
Bālar. i. 16	= Bālabh. i. 12.	Bālar. vii. 31, ep. Bālar. x. 43.	
Bālar. i. 17	= Viddh. i. 7.	Bālar. vii. 38	= Bālar. x. 44.
Bālar. i. 18	= Bālabh. i. 11.	Bālar. vii. 39	= Bālar. x. 46.
Bālar. i. 20	= Bālabh. i. 14.	Bālar. viii. 11, ep. Viddh. iv. 20.	
Bālar. ii. 17	= Viddh. i. 14.	Bālar. x. 40	= Viddh. iii. 11.
Bālar. iii. 23	= Viddh. ii. 5.	Bālar. x. 58, ep. Bālabh. i. 19.	
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.	Bālabh. i. 9	= Viddh. i. 8.
Bālar. iii. 39	= Bālabh. i. 65.	Bālabh. i. 22	= Viddh. ii. 22.
Bālar. iii. 54	= Bālar. vii. 68.	Bālabh. i. 27	= Viddh. iii. 16.
Bālar. v. 5, ep. Bālar. vii. 77.		Bālabh. ii. 3, ep. Karp. ii. 32.	
Bālar. v. 8	= Viddh. iii. 2.	Bālabh. ii. 7	= Bālabh. ii. 13.
Bālar. v. 25	= Viddh. iv. 6, ep. Karp. iv. 2.	Bālabh. ii. 15, ep. Viddh. i. 17.	
		Karp. iii. 26	= Viddh. iii. 12.

10. Rājaṣekhara's Favorite Metres.

1. *Čārdūlavikrīḍita*; 2. *Vasantatilaka*; 3. *Čloka*; 4. *Sragdharā*. — In the *Suvṛttatilaka*, iii. 35, Kṣemendra praises Rājaṣekhara for his ability in the *Čārdūlavikrīḍita*; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyaṇa*, 41 from the *Bālabhārata*, 36 from the *Viddhaṇḍalabhañjikā*, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Ğloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. **Āryā; then Triṣṭubh; etc., etc.**—Of other metres, the following occur more or less frequently :

Āryā	Pr̥thvī	Vaṅgastha
Upagīti	Praharsinī	Vasantamālikā
Gīti	Mandākrāntā	Ālinī
Triṣṭubh	Mālinī	Āikharinī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucirā	Hariṇī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. *Metres of the Karpūra-mañjarī.*

The Metres in the Order of Their Frequency.—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Ārdūlavikṛīḍita	24	Gīti	2
Vasantatilaka	23	Puṣpitāgrā	2
Triṣṭubh	12	Upagīti	1
Sragdharā	11	Vaṅgastha	1
Rathoddhatā	9	Ālinī	1
Pr̥thvī	7	Āikharinī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot : e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.** — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllables, being six triṣṭubh and three svā-gatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”

It is worth noting that a Ārdūlavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9, — L.]

The Metres in the Order of Their Occurrence. — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19⁶⁴.

Metres of the Karpūra-mañjarī.

Act I.		Act II.		Act III.		Act IV.	
i. 1	Çārdūlavikrīḍita	ii. 1	Çārdūlavikrīḍita	iii. 1	Çārdūlavikrīḍita	iv. 1	Āryā
i. 2	Puṣpitāgrā	ii. 2	Mandākrāntā	iii. 2	Mālinī	iv. 2	Puṣpitāgrā
i. 3	Āryā	ii. 3	Çārdūlavikrīḍita	iii. 3	Çārdūlavikrīḍita	iv. 3	Prthvi
i. 4	Sragdharā	ii. 4	Vasantatilaka	iii. 4	Vaiṇeśtha	iv. 4	Çārdūlavikrīḍita
i. 5	Āryā	ii. 5	"	iii. 5	Indravajrā	iv. 5	Vasantatilaka
i. 6	Gītī	ii. 6	"	iii. 6	"	iv. 6	Prthvi
i. 7	Āryā	ii. 7	Rathoddhatā	iii. 7	Mālinī	iv. 7	Sragdharā
i. 8	"	ii. 8	Çārdūlavikrīḍita	iii. 8	Āryā	iv. 8	Vasantatilaka
i. 9	"	ii. 9	Mālinī	iii. 9	Vasantatilaka	iv. 9	Çārdūlavikrīḍita
i. 10	"	ii. 10	Sragdharā	iii. 10	"	iv. 10	Indravajrā
i. 11	Rathoddhatā	ii. 11	Çikhariṇī	iii. 11	"	iv. 11	Upajāti
i. 12	Svāgatā	ii. 12	Āryā	iii. 12	"	iv. 12	"
i. 13	Çārdūlavikrīḍita	ii. 13	"	iii. 13	"	iv. 13	"
i. 14	Vasantatilaka	ii. 14	"	iii. 14	"	iv. 14	Upendravajrā
i. 15	Sragdharā	ii. 15	"	iii. 15	"	iv. 15	Upajāti
i. 16	Çārdūlavikrīḍita	ii. 16	"	iii. 16	"	iv. 16	Svāgatā
i. 17	"	ii. 17	"	iii. 17	"	iv. 17	"
i. 18	"	ii. 18	"	iii. 18	Mālinī	iv. 18	"
i. 19	Vasantatilaka	ii. 19	"	iii. 19	Sragdharā	iv. 19	Āryā
i. 20	Çārdūlavikrīḍita	ii. 20	"	iii. 20	Prthvi	iv. 20	Mālinī
i. 21	Vasantatilaka	ii. 21	"	iii. 21	Rathoddhatā	iv. 21	Vasantatilaka
i. 22	Indravajrā	ii. 22	"	iii. 22	Vasantatilaka	iv. 22	Çārdūlavikrīḍita
i. 23	Çalini	ii. 23	Mandākrāntā	iii. 23	Rathoddhatā	iv. 23	"
i. 24	Vasantatilaka	ii. 24	Mālinī	iii. 24	"	iv. 24	Gītī
i. 25	"	ii. 25	Upajāti	iii. 25	Çārdūlavikrīḍita		
i. 26	Çārdūlavikrīḍita	ii. 26	Vasantatilaka	iii. 26	Prthvi		
i. 27	Vasantatilaka	ii. 27	Çārdūlavikrīḍita	iii. 27	Çārdūlavikrīḍita		
i. 28	Upajāti	ii. 28	Sragdharā	iii. 28	Sragdharā		
i. 29	Çārdūlavikrīḍita	ii. 29	Çārdūlavikrīḍita	iii. 29	[See p. 207]		
i. 30	Mandākrāntā	ii. 30	Mandākrāntā	iii. 30	"		
i. 31	Upajāti	ii. 31	Sragdharā	iii. 31	Rathoddhatā		
i. 32	Çārdūlavikrīḍita	ii. 32	Prthvi	iii. 32	"		
i. 33	Mandākrāntā	ii. 33	Āryā	iii. 33	"		
i. 34	Prthvi	ii. 34	"	iii. 34	"		
i. 35	Çārdūlavikrīḍita	ii. 35	"				
i. 36	Sragdharā	ii. 36	"				
		ii. 37	"				
		ii. 38	"				
		ii. 39	"				
		ii. 40	"				
		ii. 41	Sragdharā				
		ii. 42	Āryā				
		ii. 43	"				
		ii. 44	Mālinī				
		ii. 45	Upagiti				
		ii. 46	Çārdūlavikrīḍita				
		ii. 47	Prthvi				
		ii. 48	Āryā				
		ii. 49	"				
		ii. 50	Sragdharā				
						SUMMATION OF STANZAS.	
						Act i. has	36
						" ii. "	50
						" iii. "	34
						" iv. "	24
						Sum	144

PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARĪ

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio ;
Madame, the sentence of this Latin is—
Woman is mannes joye and al his blis.

—CHAUCER, "The Nonne Preestes Tale," 344.

1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chaṇḍapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25^a, 34^a). Chaṇḍapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12^a. And the fact that the king of Kuntala and Chaṇḍapāla are represented as marrying aunt and niece (i. 34^a) would lead us to imagine Chaṇḍapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Λατκή*. See Epigraphia Indica, i. 274, iv.

¹ The place where the play was first *represented* or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

² The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

⁴ Including the once important Banavasi,

Ptolemy's *Bavaouarel*; cp. Ind. Ant. xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

⁶ See Borooah, § 146-8; Bālar. x. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsīn and of Kuntala seem to have been vassals of Vidarbha.

246; and Borooah's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chaṇḍapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chaṇḍapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākṛit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra Vaiśākha	March-April April-May	14, Chitrā; 15, Svāti 16, Viśākha; 17, Anurādhā
Grishma Summer	{ Jyāishṭha Āshāḍha	May-June June-July	18, Jyeshṭhā; 19, Mūla 20, P.-Āshāḍhā; 21, U.-Āshāḍhā
Varsha Rains	{ Āravana Bhādrapada	July-August Aug.-Sept.	23, Āravana; 24, Āravisṭhā 25, Āta-bhishaj; 26, P.-Bh.; 27, U.-Bh.
Ārad Autumn	{ Āṣvina Kārttika	Sept.-Oct. Oct.-Nov.	28, Revatī; 1, Āṣvini; 2, Bharanī 3, Kṛttikā; 4, Rohiṇī
Hemanta Winter	{ Mārgaśīrsha Pāuṣa	Nov.-Dec. Dec.-Jan.	5, Mṛga-śīrsha; 6, Ārdrā 7, Punarvasu; 8, Pushya
Āṣṭra Cool season	{ Māgha Phalguṇa	Jan.-Feb. Feb.-Mar.	9, Āṣleshā; 10, Maghā 11, P.-Phalgunī; 12, U.-Ph.; 13, Hasta

Whitney's *Sūryasiddhānta*, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, *Epigraphia Indica*, ii. 262, and Manwaring's *Marāṭhī Proverbs*, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dikshita, *Indian Calendar*, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrva, 'former,' by P.; Uttara, 'latter,' by U.; Phalgunī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 203¹, and Whitney's Zodiac, p. 409.

¹ It is true that at iv. 18¹⁸ the text says, "Here (? ettha) in the Lāṭa country." But as this is in palpable conflict with iv. 18^{27, 28}, it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha. — The second datum, that of the Swing festival of Gāuri (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra. — The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.¹ The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiṣākha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,² rather than as from full to full.³ — There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiṣākha?

Act I. — The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17^d, 18^d; the frost is gone, i. 14^a; the Malabar winds, from the southwest, have set in, i. 15^d, 16^{3,4}, 20^a; the spring has begun, i. 12^a, 14², 18¹⁴, with all its beauties, i. 16^a. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,⁴ that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,⁵ King and Heroine have seen each other, ii. 42^{16, 17}, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

² The *amā-anta* system. In this, the bright fortnight (*ṣukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See *Ep. Ind.*, i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

³ The *pūrṇimā-anta* system, diminuendo-crescendo, thus: ><.

⁴ So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34²⁶. It is odd that the King waits five days to propound his question, ii. 113; but the playwright needed it as introduction to his tiring scene.

⁵ In the Swing scene, although the King sees the Heroine, she does not see him.

Act II. — The time is 'still Madhu, ii. 6²¹, or Chāitra, and the spring "is very gently coming on," ii. 1⁵. The nights are still chilly, ii. 41⁵. We read at ii. 29⁵, "Today is the fourth day of the Swing festival." The allusions to the worship of Gāurī that accompanied the festival (see ii. 6^{23, 25}, ii. 29⁶) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6²³, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41³. The aṣoka scene is somewhat later in the same evening, for the Heroine has in the meantime been "exquisitely decorated," ii. 43⁷.

Act III. — The action is on the evening of the night of a full moon, iii. 25^d, 32^b, which must be that of either Chāitra or Vāiṣākha. The allusions to punkahs and shower-baths, iii. 20, and to the "intense heat" (*ghana-ghamma*, iii. 20³), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiṣākha. This date allows ample time for the Queen's jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41⁹) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — cp. the next paragraph.

Act IV. — The spring (*mahu-samāa*) has now gone, iv. 7^d; the summer (*gimha*, iv. 1) is come, iv. 4, 5^d, 6^d. The time of the action is explicitly defined, iv. 9¹⁸, as the "Banyan festival." This falls on the day of the full moon of Jyāiṣṭha, iv. 9¹⁸ note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18¹¹, that the image of Gāurī was set up "on the fourteenth day just past," that is, the fourteenth of the light half of Jyāiṣṭha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18⁷.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half	[Say March 15].
Interval of five days.	
Act II.: fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III.: full moon of Vāiṣākha	[Say May 1].
Interval of one lunation.	
Act IV.: Banyan festival, full moon of Jyāiṣṭha	[Say June 1].

4. **Synoptic Analysis of the Play.**

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes: that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34¹); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Candapāla.

PROLOGUE, I. 1 to I. 12³.

During the prologue, the stage represents the play-house (or *nāṭya-ṣālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2. [Then exit.]

Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Īva, i. 3-4, and describes the preparations for the play, i. 4².

Scene 3. Enters the Assistant (*pāriparṣika*) of the Stage-manager, i. 4¹⁴. They discuss the play, the author, why he writes in Prakrit, at whose instance the piece is given, and the gist of the plot, i. 4¹⁴-12³. Exeunt.

ACT I.

Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁶. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16³-18.

Scene 2 (comic intermezzo): place and actors as before. Jester and Vichak-ṣaṇā quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20¹⁵. General laughter, i. 20³⁰. Exit Jester, i. 20⁴¹.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21¹, announcing the Magician, who follows, i. 21⁴, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon —

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28⁹. He is deeply enamored, i. 29-34. She tells her story, i. 34⁸⁻²¹. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³⁸.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshañā, ii. 6³. They discuss briefly the King's condition, ii. 6⁴⁻¹⁰, unheard by him.

They address the King, ii. 6¹². It transpires that Vichakshañā bears a love-letter, ii. 6³⁰, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshañā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34²⁸) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshañā and King): place and actors as before. Introductory questions and answers, ii. 11²⁻⁶. In eleven half-stanzas, ii. 12-22, Vichakshañā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshañā, ii. 29³.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29⁶⁻⁷. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40²-41. Evening approaches, ii. 41³; but night's coolness avails not to attemper the King's amorous fever, ii. 41⁵.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁶, and makes as if leaving the stage to get something to cool him off, ii. 41⁷. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffic"): a part, near by, of the gardens. Re-enters Viehakh-shanā with refrigerants, ii. 42³. She and the Jester, ii. 43², arrange it so that the King shall witness the coming aṇoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43³.

Scene 7 (the aṇoka scene): the garden. Enters the Heroine, ii. 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an aṇoka tree; whereupon all three burst into gorgeous bloom, ii. 43¹⁴-47.

King and Jester discuss the matter, ii. 47¹-49².

Behind the scene a Bard describes the evening, ii. 50. Exeunt all.

See also p. 289, n. 2.

ACT III.

From iii. 34⁹ we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻³⁹ and ⁵²⁻⁵⁷.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2²-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3⁴-7. The two engage in a lengthy and vapid discussion of love, iii. 8¹-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19². The Jester indulges himself in much badinage with the King, iii. 20¹. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20¹², that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, *ix.* 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁴.

King and Heroine hand in hand, — the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22⁹, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret passage, to her prison, iii. 34⁹. *Exeunt omnes.*

ACT IV.

From iv. 9⁶⁻⁷, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmupḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2⁴. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9⁹⁻¹².

Scene 2 ("stage-traffic"): place and actors the same. Enters Sāraṅgikā, iv. 9¹⁵, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9¹⁸. Exit Sāraṅgikā, iv. 9²⁰.

Scene 3 (the Banyan festival): from the palace roof, iv. 9²¹, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10–18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29⁷.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reënters Sāraṅgikā, iv. 18¹, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-mañjarī," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18²⁹⁻³². Exit Sāraṅgikā.

After exchanging suspicions (iv. 18³¹⁻³⁶) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmudā, in the palace garden, near the Banyan. With two episodes:

Episode 1^a, the prison room ; 1^b, the Queen's apartment.

Episode 2^a, the prison room ; 2^b, the Queen's apartment.

Enters the Magician, iv. 18³⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸.

Enters the Heroine, iv. 19³, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹¹⁻¹⁵. Accordingly,

Episode 1^a. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²⁴, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²⁹, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19³⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19³⁸⁻³⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴³, at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manœuvres, iv. 19⁴⁹⁻⁵⁵ and iv. 19⁵⁶⁻⁶⁰.

Enters the King, with his Jester and Kuraṅgikā, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶⁴-20. The Jester shuts him up, iv. 20⁴. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20⁶. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 21⁶; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. *Dramatis Personæ.*

Chanda-pāla, the King.

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjarī, the Heroine.

Kuraṅgikā, her confidante.

NOTE. — The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaci-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS. — For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE.

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest! may the most excellent words of others too³ turn out highly acceptable to the critics! may the Vāidarbhī style of writing⁴ flash like a revelation upon us, — so too the Māgadhi and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!⁵ 1

Moreover:

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[End of the invocation.⁸]

STAGE-MANAGER. May the union of Īiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,⁹ who often, as he bows low¹⁰ to assuage [his Pār-

¹ The Goddess of Speech.

² Reputed author of the Mahā-bhārata.

³ That is, of this dramatic company, no less than those of the more famous poets.

⁴ The styles (rīti) are enumerated at Sāhitya-darpana, no. 625 f. See Kāvya-darṣa, i. 40 f.

⁵ On which they are said to feed.

⁶ 'Bow down (far, i.e.) low before.'

⁷ 'Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings.'

⁸ Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p. 196; and Lévi, pp. 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager"; and subordinate in turn to the latter was his "Assistant." See p. 217.

⁹ Tantamount to Īiva.

¹⁰ 'In his bowings.'

vatī's] jealous anger, lays — a bit quickly¹ — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning⁴ a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [13]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned" ?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? 5

STAGE-MANAGER. [Reflecting.] Aha ! that, I think, is an answer in the form of a question : [aloud] Rāja - - - çekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs :

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Aṅkas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit ?

¹ For fear lest her anger increase.

² 'Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2^a.

⁴ See OB. under sthāna 1 (w).

⁵ Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, çikhanda, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language whichever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbharā,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantisundarī, — *she* desires us to enact it.⁷ 11

Moreover :

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chaṇḍapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then ! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[The two walk about the stage and exeunt.] [4]

[End of the Prologue.]

¹ This seems to refer to Rājasekhara. — The following *jadhā* is like the Greek “recitative *δρι*.”

² Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197.

⁵ See p. 178.

⁶ See p. 180, and C. M. Duff's *Chronology of India*, p. 277, and *Journal of the Royal Asiatic Society*, 1899, p. 546.

⁷ Lit., ‘it, the work of her husband.’

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. 13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches]. 14

FIRST BARD. [*Behind the stage.*] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*rādhā*) transcends the loveliness of Rādhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 214-215.

² As they would in the cold weather to prevent chapping.

³ In the Indian materia medica (see Dhanvantariya Nighaṇṭu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (chollida = gharṣita), and H. 4.395 (choll = takṣ): 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-samhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶ Ghara seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-grha, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the sāliās: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-grha; and might, in either case, be called majjhima as being 'between' the antar-grha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (bhavanam dvi-vāsagrham), an inner (ābhyantaram) and an outer (bāhyam); the comment refers also to the vāstuvīdyā.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, 'O thou, having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-keli,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.³
 Wanton they ruffle the down on the cheeks⁴ of the Pāṇḍian women,
 Breaking the jealous pride⁵ of the tender maidens of Kāñchi,
 Filling the matrons of Chola with passion for love's embraces,
 Waving the tresses [fair] of the beauties that dwell in Karpāṭa,
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chaṇḍa and Ratna-chaṇḍa.¹¹ [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (*rādā* or) lustre' — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³Cp. Maḍanikā's song *kusumāuha-piādūao*, near the beginning of act i. of *Ratnāvalī* (translated, Wilson, ii. 270). Also, *Kādambarī*, p. 437⁶. Similarly Tennyson, *Locksley Hall*, line 20, "In the Spring" etc.

⁴Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵So that they yield to the seductions of love. The same idea at ii. 50^b and iii. 30^a.

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — *Yogarātnākara*, under *kṣudrarogacikitsā*, p. 382²² of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19^c.

⁸The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidae] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

¹⁰Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

¹¹He is called by the equivalent name *Māñkya-chaṇḍa* at iii. 26².

open palm,¹ contemplate this festal season of spring :² — [of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and⁴ speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten! ” — such is, as it were, the Five-arrowed God's¹² all-galling command, disguised

¹ Cp. note to i. 32.

² I take *mahūsava* (*madhu-utsava*) as an instance of *rūpaka* (Daṇḍin's Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

³ Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity.’ — The exceedingly long word is notable for its excessive alliterative use of *nd*'s.

⁵ Ceylon.

⁶ Located on a crest of the Malabar range

by the Rāmāyana, ed. Bombay, iv. 41. 15 ; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon. — The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, *Indische Alterthumskunde*, i. 153 f.

⁷ *Kaṅkellī*, a name for the açoka-tree — see my notes to l. 20²⁷.

⁸ A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, ‘a glance, followed by unsteady movements (of the eyes).’

¹¹ Literally, ‘youth [is] for days.’

¹² Cupid's. — For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshaṇā]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled.*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshaṇa, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴ — what have *you* got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — “Bangle on your wrist, no need of a mirror.”⁶ [10]

VICHAKSHAṆĀ. [*Reflecting.*] Right you are! — Nor of asking⁷ the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ You don't know anything. — So I'll give my recitation

¹ I find a very similar thought in Kāvya-prakāṣa, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇah, etc.).

² I coin this word to reproduce the jingling and rining billingsgate of the original — *ṇillakkhaṇe viakkhaṇe*, ‘insignificant Vichakshaṇā’; and neglect the -ā.

³ An unclear word; perhaps ‘having the character of a bee’ (in its flight), i.e. ‘unsteady, capricious.’

⁴ ‘O thou, united with ruined folk,’ root *trut*.

⁵ ‘Was the inheriting of my learning a discredit?’

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷ That is, ‘and no need of asking’ etc. — Apparently a second proverb of the same purport as the foregoing.

⁸ ‘Caged sārīā.’ The same as the *maṇṇa-sārīā*, Skt. *madana-sārikā*. From *maṇṇā* or *mayanā* Platts derives *mainā*, the name of the mina bird: see his Hindustān Dic'y, under *mainā*, p. 1108a. The *mina* is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the *sārikā* is mentioned with the parrot (*suke sālikā*) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édités des piliers, p. 44, 65, or Bühler, ZDMG. xlv. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, *Mṛcchakaṭikā*, ed. Stenzler, p. 71¹⁶, the latter as chattering (*kurukurādi*) like a saucy house-maid. Cp. the whole scene with the caged *sārīā*, Ratnāvalī, beginning of act ii.; and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,³—my favorites are they ; and also the multitudes of fair jāsmine blooms, like to strained buffalo-milk.³ **19**

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshaṇā, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies ; that is pure gold which proves clear⁷ on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories. — Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48¹¹, 49¹⁸ ; Bāṇa's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Ṣāstras, which they incessantly overheard : Kādambarī, p. 81¹, 38 ; cp. Harshacharita, p. 244⁷, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence: comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3 ; cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambarī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuṣika, x. 2, etc. (very pretty symbolism).

¹ The Sāhitya-darpaṇa, no. 431, allows *vaassa*, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *piā*, it seems to me to connote no less familiarity than our colloquial "Old Man." — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Ṣakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

² I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses. — Proverbial expressions again.

³ In whiteness. Cp. i. 16^b and Kādambarī, p. 100, 261. — The Jester's verses smack of the kitchen.

⁴ 'Your words match your own paltriness,' taking *kantārattana* as = *kārpanya*.

⁵ For *uttāṇā*, Konow cites Pāyālacchī, st. 75.

⁶ 'That is poetry which is recited' etc.

⁷ Sub voce *ñivvaḍ* : cp. H. 4. 62.

The winds that had almost died on¹ the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance,³—at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴ strong, filled as it were with freshness. 20

KING. Truly, Vichakshaṇā is clever (*vichakshaṇā*) by reason of her skill in expression and her variety of diction. And so, she stands—what else?—as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapiñjala, a Braluman, at the very bottom"? [4]

VICHAKSHAṆĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,—like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman,—are not over and above charming. [7]

¹ Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, 'checked by.'

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Daṇḍin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daṇḍakumāra-charita*, I. v., beginning.—"The snakes, 'tis said, on wind are fed." *Sprüche*, 4873, *phaṇi pavanabhuk*: cp. 4376. "The Cobras . . . prefer taking their food at dusk or in the night."—Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.—If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

³ Cp. Bhartṛhari's *ardham nītvā*.

⁴ Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāṣa*, iv. 41, p. 157.

⁵ That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pisuṇedi*, a sinister connotation.

⁶ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹ — it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10]

VICHAKSHAṆĀ. My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishtira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VICHAKSHAṆĀ. And I'll break that part of you that goes by the name of the asterism⁵ following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out : "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VICHAKSHAṆĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, *gāura*, 'yellowish' is a doubtful compliment : it is applied to a beautiful woman of golden flesh-tint, at *Rāmāyaṇa* v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a hag) : Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*) ; while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick ; but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art' : while with me the case is reversed."

⁴ *Karṇa* : *kārṇa*, as appellative, means 'ear.'

⁵ *Hasta* : *hasta* means also 'hand.' See p. 214.

⁶ Compare BR. vii. 1330, under *k*).

⁷ That is, "to the devil knows where !"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Īśa] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which³ the longings of the aṣoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings⁶ of the horse-radish tree⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,⁹ with my foot I'll smash your face. And

¹ "To the devil knows where."

² The *ardha-candra*, literally, 'half-moon,' serves as Īśa's diadem (cp. i. 3^a); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

³ Literally, 'by which the aṣoka tree gets its *dohada*:' *dohada*, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The aṣoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the *Sāhitya-darpaṇa* makes the matter to be one of "common notoriety"—see no. 576,

under *khyāti* . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and *Sprüche*, 5693, *raktāṣoka*, a stanza which some Mss. insert in the *Vikramorvaṣi* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as *para-putta-vittālīni*, i. 18^a.—But Vāsudeva, p. 17¹⁶, explains it as 'getting your living by perjury,' taking *kosa* as 'false oath.'

⁵ 'By the word of me, a great Brahman.'

⁶ Sarcastically here.

⁷ *Moringa pterygosperma*, called *dañcamūla* at Rājanighaṇṭa, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

⁸ A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, *Marāṭhī Proverbs*, no. 201).—Cp. Hemachandra, 1268, and *Marāṭhī bāla*.—For ablative, see p. 203.

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasum̐dharā — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³ — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHAṆĀ. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵ — therefore are the days very, very long.⁶ 21

JESTER. [*Reëntering hurriedly.*⁷] Give place, give place!⁸

KING. For whom?⁹

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Çravaṇa: çravaṇa means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when' . . . , like the German *das lobt ich mir*.

³ "Ears like a bamboo cup" — says the Scholiast.

⁴ I take *anu-saṁdhedha* as a Prākṛit

counterpart of *anu-saṁdhayata*, from *saṁdhay* as denominative of *saṁdhi*.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester. — Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and reënters with the Magician.*]

BHĀIRAVĀNANDA. [*As if a little boozy.*] ¹

As for black-book and spell, — they may all go to hell! ²
My teacher's excused me from practice for trance.³
With drink and with women we fare mighty well,
As on — to salvation — we merrily dance! ⁴

22

Moreover :

A fiery young wench to the altar I've led.⁵
Good meat I consume, and I guzzle strong drink;
And it all comes as alms, — with a pelt for my bed.
What better religion could any one think? ⁶

23

And again

Gods Vishṇu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies.⁷
'Twas Uma's fond lover ⁸ alone that could teach
Us salvation plus brandy plus fun with the ladies.

24

¹ See A. V. W. Jackson on tipsy episodes in plays, *Am. J'n'l of Philology*, xix. 250.

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras — cp. Aufrecht, *Bodleian Catalogue*, 91-95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

⁴ Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams). — The union of the male principle in nature with the female is typified in the androgynous form of Īṣa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (śakti = 'power'), and her worshippers are called Śāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess. — The reader may consult Monier-Williams, *Brahmanism and Hinduism*,⁴ p. 180-186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii. 332, which I render as follows :

A good soft bed ; an early drink on rising ;
Dinner at noon ; his toddy in the evening ;
Sweetmeats at night ; — to crown it all, salvation!

See? that's the way your Śākyas-son would work it!

⁵ 'A hot strumpet has been consecrated (see *dīkṣa*) as lawful wife.'

⁶ Literally, 'to whom does the Kāula religion not appear charming?'

⁷ I have assumed "Vedy" (rhyming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

⁸ Īṣa, as god of the Left-hand Śāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.
The car of the sun I can stop in mid-sky.
Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Īiva's retainers, — I fetch 'em anigh.
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen² anywhere?

JESTER. There is here in the Deccan³ a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[*Bhāiravānanda represents in pantomime⁵ the practice for trance.*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷ — therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetch'd anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, *Buddhism in Translations*, p. 274), or a black-antelope (cp. note to ii. 20 below).

² We miss the *tæ* or *tue* ('have you seen') which appears in the variants, and is answered by *mae*, i. 25⁶.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, *Théâtre*, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

⁷ 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

⁸ Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 24³.

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴ — who in a picture could her grace portray?⁵ **27**

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. **28**

HEROINE. [*As she looks at them all — aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāurī⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*¹¹] [9]

KING. [*Aside — to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹² — then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': *thala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii. 1^a), of cheeks, of breasts. Cp. BR., s.v. *sthala* (3^a, 4^a).

² Dr. Konow books the word, of course, under root *yam*.

³ The *kaḍilla* (defined by HD. as *kaṭi-vastra*) is doubtless the sari (or sarce or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b — since she wore but "one."

⁴ Literally, 'the *kaḍilla* which was moved (from the, i.e.) by the walking,' *caṅkramaṇa-tas*, Whitney, § 1098.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, (the glance of this one) 'having a body-liana (*laā*) coming into sight (*ullāsin*) from her dripping vesture,' *oll-aṅsua-ullāsi-taṇu-llaā*: or, *ullāsin* might be

'radiant,' i.e. 'radiantly beautiful' — see BR. under *las* + *ud*.

⁸ Literally, 'This one is known as a king by this (*iminā*) profound-and-charming grace-union.' Here *iminā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhīra* is 'deep, solemn, dignified.'

⁹ Literally, 'Gāurī, even untold, is known:' — and it's just as easy, even without help, to recognize the Queen.

¹⁰ See note to i. 22^d.

¹¹ Vāsudeva defines *try-aṅgam* as *tiryag-udañcitam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1^d. — See notes on the coquettish glance, ii. 6^a, iii. 2^d.

¹² Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities.' I take *sa-* as 'with an ear-interval,' not hitting. *Kaṭāksachātā* occurs in the 2^d example to *Sāhitya-darpaṇa*, no. 100, cited by BR. ii. 1072. The pple *āaddhia*, 'pulled at' by bees, is booked under *kṛṣ* + *ā*.

(*karpūra*),¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness⁴ of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵ 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶ 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjarī).'

² The phrase *no jāi (yāti)* seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32b.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's *Bharhut*, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9a.

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32a.

⁶ *Paccakkham*.

⁶ Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,' — or as ppl of the causative) by her ears.' Cp. i. 16^a; 30^c; 34^c; ii. 27^a. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," *Kādambarī*, p. 280. See Griffiths, i. 8b.

⁹ *Dhanuddanda* is 'bow-stock;' but *stock* in this connection (see *Century Dic'y*, s.v. *stock*, sense 9) is superfluous in English.

his arrows,¹ "Parcher," "Bewilderer," and the rest,² are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.³

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;⁴ while splendor of attire seems [rather] to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bended bow, stands as the ever-ready servant.⁷ 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰ 34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

¹ Literally his 'seekers.' The verb is listed under *vyadh*.

² Namely, "Inflamer," "Ruiner," and "Crazer" — *saṃdīpana*, *uccāṭana*, *unmādana* : see Uhle's *Vetāla*, p. 8¹². Or cp. Maheçvara's comment on *Amarakoṣa*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

³ *Soḍirattana*, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly ; "the wind knows how little resistance the swaying creeper offers."

⁴ 'The person of women is beautiful [when] embellished by the host of their own excellences.'

⁵ In Index under *chad*. — Cp. ii. 26, 27.

⁶ 'To whose limbs a certain imprint of loveliness is gone.'

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Scholion.

⁸ Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

⁹ Cp. note to i. 32^b.

¹⁰ 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rājasekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabh*. i. 31 ; cp. *Çārṅgadhara* 3659 and p. 189 : *udañcaya mukham manāg ; bhavatu ca dvicandram nabhaḥ*.

¹¹ 'Know thou by asking,' 'πυθού.'

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it.]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Ṣaṣi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Ṣaṣi-prabhā; nor are² pencils of precious beryl,³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed.]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸ — both of us — left out in the cold, you and I, since *they* have got together in a cosey family circle.⁹ For these two women are "little sister" each to the other;

¹ See p. 213.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root *pad*, with *ud* or with *nis*.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *saṁvihāṇaa*, cp. OB. vii. 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākṛit, the verb is plural, — "honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

⁹ 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is]parading about,] reincarnated as a downright Queen.¹ [34]

QUEEN. Vichakshaṇā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshaṇā, and tell her so.² [35]

VICHAKSHAṆĀ. As the Queen commands.

QUEEN. [*To the King.*] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [*Behind the stage.*] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day, — who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹ **35**

chakshaṇā, and Magician) there is an assembled family.'

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshaṇā, comparing ii. 10³; and takes *dehantareṇa* with *devī*, as the reading of W suggests. It vexes the Jester to see Vichakshaṇā so honored.

² 'Attention is to be paid . . . , telling your sister.'

³ See Index, under *iṣ*.

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see. — She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again at ii. 11³.

⁶ The Scholiast takes this as a case of *samāsa-ukti*, citing for it *Kāvya-prakāṣa*, x. 97, p. 671, Bombay ed., — cp. *Sāhitya-darpana*, p. 309¹⁰⁻¹¹, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman, — here the Heroine. It is

proper to bestow thereon all needful attention.

⁷ Taking *piṇḍa* as 'body'; but Dr. Konow takes *jīva-piṇḍa* as 'Lebens-masse,' 'Lebens-hauch.'

⁸ Literally, 'who knows where (*kañim*) in the world (*pi*) that is gone?' — In other words, I think that *pi*, although *adding* an indefinite idea to the interrogative, *does not* convert the interrogative into an indefinite ('somewhere') in this passage.

⁹ 'The occasion for the death (*kāla*) [of the day] having arrived' (*āp*): Vāsudeva, "sāyamsamaye."

¹⁰ In Prakṛit this is feminine (*nalīnī*), and so I refer to it by the feminine pronoun in English. — Literally, 'the pool has become (*jāā*, under *jan*) having lilies shut ("shut," as used of the eyes).' — *Souṇa*, under *gru*, Jacobi, § 61.

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kāvya-darṣa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.' — Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take *citta-bhitti-nivesā* as = *citra-grhās*.

² 'In the star-time.'

³ "Hastily:" there is scarcely any twilight in Southern India. — See root *str*.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquillized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like ἀγωνίζεσθαι πάλην.

ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [*Walking around a bit on the stage.*] This way, this way, O King !

KING. [*Takes several steps, and then, with his thoughts on her —*¹
On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks ;⁴ her belly seemed as if slightly overflowing with wavy folds ;⁵ her neck she bent aside ; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts :⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [*To herself, aside.*] How now — even today — piling up the same old palm-leaves ? — the same old stock phrases ?⁹ — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [*Aloud.*] Contemplate, O King, the flowery season,¹⁰ which is very gently coming on.¹¹ [5]

[Now] are lengthening the days that break completely¹² the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Sup-
ply "says."

² The occasion described at i. 28⁹, when
she gave him the coquettish glance which he
now recalls in line d.

³ For the form of the ablative, see II. 3. 9.

⁴ Properly, 'well-conditioned buttock-
hill' — cp. i. 27^b, note.

⁵ '(Was) possessing slightly overflowing
fold-waves.' Cp. ii. 6^b.

⁶ 'The braid in straying from her face-
moon;' or 'the braid, in the nodding to and
fro of her face-moon : ' either *venī* or *āṇaṇ-
endu* might be the subject of *bhamaṇa*.

⁷ 'By her braid a breast-embrace was
got.'

⁸ 'Of her, looking-coquettishly at me, the
body-liana became (*jan*) having-four-disposals
or -arrangings (-*vidhā*) : ' that is, four dispo-
sitions or attitudes of as many parts of her
liana-like body presented themselves to my
notice as she glanced etc.

⁹ 'The same piling together of palm-
leaves, the same word-series : ' proverbial
equivalent for threshing the same old straw.

¹⁰ 'Give a glance at the flowery season.'
The Scholiast seems to think the form of ex-
pression a little forced. And I certainly do.

¹¹ 'Which is maturing a very little.' This
is vague as a time-datum ; but the statement
at ii. 6²³ seems more definite.

¹² See i. 4^b note. Cp. also p. 203.

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed⁷ girl, —

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies;⁹ on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,¹⁴ will [soon] to death be done by koil's note¹⁵ and spring and moon

¹ 'Giving a prolonged quality of sweetness to the hum of the bees.'

² 'That set agoing (sam-car, caus.) the Pañchama note.' Cp. i. 16³; also Çārṅga-dhara's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

³ 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc. ⁴ Cp. ii. 22^b.

⁵ I am in doubt about this word. And the Scholia are not fully clear to me.

⁶ Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvamśa ii. 31.) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called samdhāna. So iv. 20^d.

⁷ Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Slater and O. Thomas's Book of Antelopes, London, 1894 —, if he would know the full force of this epithet.

⁸ 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

⁹ This clause seems strangely inept.

¹⁰ 'She blossoms out [like a flower] in' etc.

¹¹ 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

¹² 'In [my] meditation, not separated is' etc.

¹³ Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, viṣaṭṭai (Skt. ṣaṭ), vṛt, truṭ; see his references to Pischel's Hemachandra. Skt. truṭ is 'to part' (intrans.), as we say of a rope. Cp. Marāṭhī tuṭaṇem, and Molesworth, p. 383b: "whilst of moḍaṇem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

¹⁴ 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp. Hāla's Saptaçataka, no. 505.

¹⁵ Cp. note to ii. 2^c and cp. i. 16³. Cp. Sāhitya-darpaṇa, no. 215.

and love ;¹ while they on whom hath fallen her full glance² are dead and ready for our last farewells.³

5

[*As if lost in pensive remembrance.*] And again :

Before⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging] ;⁵ while [in the middle,⁶ or] about her waist there is a garland of milk-white wavy folds ;⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.⁸

6

[*Stops to think.*] My man is long coming back. [2]

[*The Jester and Vichakshaṇā enter and walk about.*]

JESTER. Say, Vichakshaṇā, is this all true ?

VICHAKSHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny !

VICHAKSHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇasa*)⁹ as a gander that's quit Lake Mānasa (*mukka-māṇasa*),¹⁰ emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

¹ For the Moon as Love's ally, see Kādambarī, p. 559¹², *kusuma-çara-sahāyaç candamāh*. Cp. note to iii. 30.

² 'Full look' (*ditṭhi*), in contrast with the "third-part-look" of line a.

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (*prāudha*, as Vasudeva justly observes), that no bare English version suffices to reproduce the thought.

⁵ 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (*Meghadūta*, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-çreṇi-dīrghāṇ kaṭākṣāṇ*. This last is precisely what Rājaçekhara seems here to have, in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "bee-line;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d. — See II. II.

Wilson's comment on the *Meghadūta* passage; cp. Sprüche, 2463, where the *kaṭākṣa* is likened to a swarm of bees. — See iii. 2^d.

The "row" or "string" (*çreṇi*) in which the wild geese fly is mentioned even in the *Rigveda* (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (*Megh.*, 71). *Bhīṅga-saraṇī* is here about the same as *bhramara-paṅkti* or *madhukara-çreṇi*. — Correction in proof: Konow takes *bhīṅga-saraṇī* here rather as the dark eyebrows.

⁶ "Before," "in the middle," and "behind" are in evident contrast, — *majjhe*, with double meaning, signifying here 'on her belly.'

⁷ 'There is a boiled-milk wave-garland' — cp. ii. 1^b note. See *kvath* in Index.

⁸ 'Holding his bow rounded to the ear.' See under *ā*. — Cp. iv. 20^d.

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in *Journal Am. Or. Soc'y*, xix., p. 155-6.

languishing (*milāṇa*) from his violent inner-ardor¹ (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāṇa*) in the strong heat (*ghaṇa-ghamma*), his color (*chāū*) lost like the brightness (*chāū*) of a lamp that they give you by day-time, pale and wasted (*paṇḍura-parikkhīṇa*) like the moon which is pale and wasted (*paṇḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jan*) here, with a letter in her hand⁴ from a regular little dear, is — Vichakshaṇā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?⁵

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, l. end.

² 'Like the daybreak full-moon-night moon.'

³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, *American Journal of Philology*, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambarī, p. 433⁶. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketakī.

⁵ 'In Mādhu,' the older name of Chāitra = March-April: see Whitney, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

⁶ There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Kṛishṇa are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Viṣṇu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29^b) indicates that here the Swing festival of Gāurī (and Īva) is intended, the *gāuryā dolotsava*. This *āndolana-vrata* is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvati, the beloved of Īiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketakā blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vaṇṇa*) of the musk-ink.⁴

7

[With that, she hands him the billet-doux.]

KING. [Opens out⁵ (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kīla*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*akravāka*). To pay for it now, my misdeed is making me to know misfortune,⁶ in that (*jeṇa*), although near,⁷ thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharma-sindhu. See p. 289 and 216.

¹ Pārvati.

² 'And it (*jaṁ*) is inscribed with a *śloka*-couplet,' that is, a couplet which forms a *śloka* (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that *śloka* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 83, 91.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489¹⁷, words are written on a wall with vermilion or "native cinnabar," *jāti-hiṅgulaka*. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palaeography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketakā.

⁴ *Eṇa-nāhi*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭa, p. 100.

In the same volume, p. 439, *sahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink." This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk": in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

⁵ Or, 'reaches his hand (sc. *karam*) for it.'

⁶ 'Because (*jaṁ*) her husband (*tabhattā*, under *tad*) was cheated [into] thinking . . . [by me], making (*kr*) a female *haṁsa* [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortunes,' etc. Her misdeed, like bad *karma*, bears appropriate fruit (Maṇu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262. n. 3).

⁷ I.e., 'in the same palace': so iv. 1b. The Queen is already jealous (cp. ii. 29¹⁰), and compels this separation (cp. ii. 9^c).

[*Reads it a second and a third time.*] *These* words indeed are an elixir of life to my ears!

VICHAKSHAṆĀ. I too have made a stanza, — a second one, which describes the plight of my dear friend, — and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. **9**

VICHAKSHAṆĀ. [And] *here*³ is a stanza about her plight, composed by my elder sister, Sulakṣaṇā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. **10**

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakṣaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

¹ 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (daṇḍa, used in the sense of daṇḍa-vyūha). Cp. daṇḍa at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāṣa, x. 112, p. 735, Bombay, cites this stanza to illustrate saḥokti.

³ The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of ii. 8³.

⁴ 'Are possessing a pearl-string-like escape.'

⁵ They are so hot that they (are sandal-uccoḍa-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cutḥ is said to mean 'become small.'

⁶ 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase saṁsmaraṇīya-ṣobhā, Çak., near beginning of act iv.

⁷ Properly, 'tender, soft.'

⁸ 'For the sake of thee,' tuha kae = tava kṛte.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,¹ and ablaze is my slim body, albeit wet with water, — because I've seen the choicest maid, with lotus-face, and eyes so fair. **11**

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her³ to the women's apartments? **[3]**

JESTER. Vichakshaṇā, you tell what was done.

VICHAKSHAṆĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. **[5]**

KING. How so?

VICHAKSHAṆĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶ **12**

VICHAKSHAṆĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.⁸ **13**

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹ **14**

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 167; and cp. Rtu-saṇihāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081. — The stanza is full of internal rimes.

¹ 'Is an arrow-series.'

² To cool your apparent fervor of love.

³ As mentioned at i. 34⁸⁸.

⁴ For the meaning, BR. vi. 761, compare *udvartana* — see Amarakoṣa ii. 6. 121.

⁵ Until her natural flesh-tint became still more beautifully yellow.

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the *tā* of the next ten stanzas.

⁷ 'Her feet were caused to receive a pair' etc.

⁸ Root *bhram* = 'roam, range' (trans., as in *roam the woods* — see BR. *bhram* 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.' — Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 19^b; cp. also *ali-mālā*, and my note on *āvalī* at iii. 26^d.

⁹ 'Then the shoot of the plantain [became] possessingslightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighaṇṭu, xi. 107, p. 149, gives *ūru-*

VICHAKSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹ 15

VICHAKSHAṆĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,²—were put rows of bracelets.

KING. That was—tell me³—was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAKSHAṆĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵ 17

VICHAKSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶ 18

VICHAKSHAṆĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under *kadala*. Parab. Subh., p. 449, čl. 396, has *lambhitāḥ kadali-stambhās tad-ūrubhyām parābhavam*. Cp. *rambhoru*; also iv. 7^c below.

¹ Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?'—The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, čl. 121.

⁴ 'Six-māṣika-pearls.' If a *māṣaka* or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27×27 or 729 times as much as a one-grain pearl! Cp. iii. 318 below.

⁵ 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration.'

⁸ 'Then a fresh-blue-lotus-bee was given to the Five-arrowed God.'—See root *r*: *uppi* = *uppio* (Jacobi, § 2, line 5, Lautlebre) = *arpito*.—Konow thinks I am wrong, and that *silimuha* here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (*kuvalaya*, *utpala*) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇa, iii. 8.

one of the arrows of the Five-arrowed God. [Or.] That was giving a fresh lotus-arrow¹ to the Five-arrowed God.² 19

VICHAKSHAṆĀ. The wreath of curly locks that fringes the crescent of her forehead³ was arranged.

KING. That was the spotted antelope appearing on the moon's disk.⁴ 20

VICHAKSHAṆĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶ 21

VICHAKSHAṆĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring.⁸ 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes]. Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹ 23

¹ As in Sprüche, 5691^b. çilimukha (see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-mooncrescent.' — See *rac*.

⁴ 'Accordingly, the black-spotted antelope is (*vrt*) on the moon's disk in the middle.' — *Majjhāu* (= -āo, i.e. *madhyāt*), abl. sing., used adverbially. — The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (*Çakuntalā*, *sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (*Kāvyaḍarçā*, ii. 35). Hence the moon is called *mṛgāṅka* and *hariṇa-lakṣaṇa* or *-lāñchana*. Rājasekhara calls it *hariṇa-lakṣman* twice, and calls it *eṇāṅka* and *mīāṅka* and *hariṇāṅka* in this play. Cp. *Hāla*, no. 14. — For the names of the "fleck," see Hemachandra, 106. — For the name "rabbit-marked," see i. 25 and note.

⁵ 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.' — Let the reader notice, with reference to the sequel (iv. 18¹⁹, 20¹⁰), that *ghaṇa-sāra* is one of eleven synonyms for camphor (*karpūra*), which see, *Rājā-nighaṇṭu*, p. 101).

⁶ 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win — they eclipse the flowers.

⁷ 'Sport-grove-ground.' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3^b.

⁸ This means the Queen. — Scholion.

⁹ 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — if I may venture so to

KING. [*Again¹ with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her liana-like form and its beauty. 24

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you, — you won't remember her except⁷ as robbed of all her decorations by the water.⁸ — Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire;¹² while clever men have to be won¹³ by natural beauty. Grape-juice isn't sweetened with sugar.¹⁴ 26

VICHAKSHAṆĀ. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paronomasia of *bhūsaṇam dūsaṇam*.

¹ Cp. ii. 04.

² 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividam*).

³ 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

⁴ 'Getting loose on her paragons of buttocks and breasts.' See *gvas + ud*, 'sich lösen,' in BR. ⁵ Cp. ii. 44^a.

⁶ Perhaps *laṅgima* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from *Vāsudev's* definition, *tārūṇya*, 'youthfulness, tenderness.'

⁷ "Not . . . except" renders *jeva*.

⁸ He had already so described her, i. 26.

⁹ It wasn't the Jester's fault if the King hadn't heard the first half — see i. 31^b.

¹⁰ *Hanta*.

¹¹ *Καλλίπρυος*.

¹² Or, 'excellence (*guṇa*) of the witchery of attire.'

¹³ *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (= 'allure, attract').

¹⁴ It must be sweet by nature, if at all. Cp. *Sprüche*, 3316. ¹⁵ At i. 33^{ab}.

¹⁶ Cp. i. 32^{ab}. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). ¹⁷ Cp. ii. 3^a.

¹⁸ 'What merit of breasts etc. is made by the art etc.?'

¹⁹ 'Listen to this (*inaṃ*) reason . . . for this fact (*tattha* — see Whitney, § 303a), that (*jaṃ*) even that (*taṃ pi* — the toilet adornment just mentioned) is all (*savvaṃ*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jaṃ* as correlatives. — *Rūḍhi* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet — says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ *that* is lovely. • Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAÑĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Warding off the moonbeams with her hand for a shade, she passes the night.¹⁰ 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

¹ Listen to the reason, being heard (suvvantaṃ, passive of *śru*, Jacobi, § 69. 3), i.e. the reason, while I tell it.

² 'You, this one, are instructed.'

³ 'What own-person (nia-aṅgaṃ) is man-heart-captivating.'

⁴ Tāe: loosely used genitive with *anu-gadā*.

⁵ 'Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

⁶ 'The hand, laid on or in, was withdrawn from the depression (utsaṅga-tas) between her breasts.' — For the dative in -āa, cp. Jacobi, § 38, and i. 142, 341, iv. 216.

⁷ See BR., *dāmara*, 'a very astounding thing.' The hand is spoken 'of — boldly — as astounded.

⁸ Helāi (helāe), 'without more ado.' — See root *kṛṣ*.

⁹ The reason for the alarm makes the Scholiast much trouble. — Her behavior seems to indicate that she is love-sick (cp. ii. 5^b, *canda-mārañijja*), if not also a bit moon-struck.

¹⁰ Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

¹¹ Cp. ii. 62^a and note.

Seat¹ and watch Karpūra-mañjarī while she swings. This is "that rest of the business." [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk²—
I *guess*:

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says "moon at the full." [*Regards her attentively.*] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally "Emerald-Heap." This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it "a kind of raised seat"; and to such a seat allusion is made at ii. 29¹⁵. The name appears to include not only the seat, but also an arbor (called "Plantain Arbor" at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42²¹. To judge from iv. 18³, the "Seat" and the "Arbor" would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by "Emerald Arbor."

² [By me] 'she, thinking (ti) [This is] "milk" (duddham), was made to drink sour

gruel — [thus] I conjecture.' — Proverbial. Konow cites Viddh., p. 114³, and Hāsyārṇava, 38²².

³ For the ablatives, see p. 203.

⁴ 'Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.' ⁵ See under vicchola.

⁶ 'That regard (ikṣ) her,' with envy of her beauty, namely.

⁷ 'Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.' Or, 'Appears her face, artless (straight, not crooked) and mobile.'

The two adjectives are used of a look, in like collocation, in Bhartṛhari's *smitam kinēit*. *Tarala*, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,² [now] mounting the rampart, in its course, ascending, descending, coming; and going, the swing captivates³ the heart of men with its sinkings and risings.⁴ 31

And again :

With the tinkling jewelled anklets,⁵
With the flashing jingling necklace,
With the show of girdles garrulous
From their ringing, ringing bells,⁶

With the sound of lovely jingles
From the rows of rolling bangles,—
[Pray] whose heart is not bewildered
While the moon-faced maiden swings?⁷ 32

JESTER. Oh! you're an aphorist;⁸ but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems.⁹ 33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime :

Moves to | and fro, | swinging high, | swing-
ing low, | now a rise, | then a sink | ing.

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

² The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asura-maidens" (*asura-taruni*) or "cars,"—The Asuras are the foes of the gods.

³ 'Makes (*kunai*) captivation (*-haranam*) by (*-vasā*) its coursing (*raa*).¹ *Raa*, *raya*, from *rī*, 'run, currere,' as used of the motion of liquids, is not an unfit word.

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

abc are *bahuvrihis* to *hindolanam*: 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

⁶ Little bells were attached to the girdles. See Bhartṛhari's *etāḥ calad*, or *Sprüche*, 1456; with which—in general—also—our stanza may be compared.

⁷ 'To the heart of whom is her swinging not bewildering (heart-bewildering) ?'

Note again the beautiful appropriateness of the rhythm: it is that of the *prthivī*, with its *ḥṛṣā* of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (*onomatopœia*). Compare Edgar A. Poe's "The Bells." Rājasekhara repeats the first half of the stanza at *Bālabh.* ii. 3.

⁸ For pictorial illustration of a swing-scene, see Griffiths, figure 66.

⁹ You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's *Sanskrit Literature*, p. 71f.).

⁹ The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.¹

Her rounded buttocks, as she plays at swing,
For joy are laughing, laughing once again,—
Their voice the chiming of her jewelled zone.¹ 34

The stream of pearls adown her neck that flows,
Bright undulating with the moving swing,
Bears far and wide King Cupid's name and fame,
As if they hung like creepers o'er its flood.² 35

Her garments tossed, as gainst the wind³ she swings,
Reveal some glimpses of her lovely form,
Which calls to Love to nestle by her side.⁴ 36

Her earrings, striking gainst her saffroned cheeks,
Mark lines that do a playful tally keep,
To count each oscillation of the swing.⁵ 37

Sudden she opes her eager bloomy eyes,
Big as her palm, and Cupid's quiver fills
With piercing shafts of lotus-petals blue.⁶ 38

And on the downward glide, behind her head
Stands out her braid, like stock of Cupid's whip,
And says "Stay not the coursing of the swing!"⁷ 39

Thus all this maiden's winsome-graceful ways,
Displayed in swinging, form a picture bright,
Which Love, sly limner, paints in every heart!⁸ 40

¹ 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

² 'Her pearl-necklace, with the semblance of a bright (tāra) river (sariā), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17^a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened — in boldest metaphor — to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her-ornate beauty is a "card" for Cupid.) Bhartṛhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

³ Produced by her motion through the air.

⁴ 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

⁵ 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

⁶ 'Her eyes, like her palm [in size — cp. i. 16³, 30^c], on a sudden blossomed-open with curiosity, seem to deliver blue-lotus-petal-arrows to the Five-arrowed God.'

⁷ 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."'

I take *paḍai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

⁸ 'Thus this maiden's winsome-grace-

KING. [*Dejectedly.*] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,¹ eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage² — seen and vanished.³ [*He makes as if recalling something.*] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;⁵ and by them,⁶ arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat. Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,⁸ and looks before him.*] Why, but here's Vichakṣaṇā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavañca I assign the meaning ādambara given by Halāyudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prākṛit makes a pun on citta, which is lost in Sanskrit. — Properly, niṇṇa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

¹ Then it was lightning-streaked (impersonal passive of denominative) by her.

² Like the town of Harigandha. — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between natṭha and pa-natṭha seems to be intentional and I have reproduced it in my version.

⁴ Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

⁵ For rehā, see note to iv. 20^a.

⁶ By which (jīa, scilicet rehāe) Cupid appears as possessing an accomplished object.

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29⁴.

⁸ We have therefore now to imagine the stage as representing simultaneously two different scenes : 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[As if recollecting ; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth ;
Thine eyes, meseems, are water-lilies blue ;
Thy face, albeit like the [cool-rayed] moon ; —
Although thy form is like a champak fresh ; —
Alas, oh marvel ! how they me inflame !²

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshaṇā carrying the refrigerants.³]

VICHAKSHAṆĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation ! [5]

JESTER. [Approaching her.] Lady, what have you here ?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for ?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for ?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason ?

JESTER. And what's the reason in Karpūra-mañjarī's case ? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King ?

JESTER. And you — don't you know the King's seen Karpūra-mañjarī ?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41⁸ and ii. 42²) nor the ensuing colloquy (ii. 42⁵ as far as ii. 43²); and that, in strictness, the Jester does not hear the King's remark, ii. 41⁹.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Çāurasenī : see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. See additional note upon p. 289.

² "Inflame," with literal and with metaphorical meaning, as in Prākṛit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

³ 'Possessing a taken coolness-contrivance totality.' See O.R., çīçīropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHAṆĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you¹ directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!²

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back! [*And addressing her:*] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions?³

VICHAKSHAṆĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵ 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [*He makes as if doing so.*⁷ *To the King.*] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[*The King rises and looks.*]

[*Then enters exquisitely adorned, Karpūra-mañjarī.*] [7]

KARPŪRA-MAÑJARĪ. But where's Vichakshaṇā?

¹ At ii. 29¹ ff. There he seems to have remained since ii. 29¹⁴. Cp. ii. 41² and note.

² Cp. ii. 5^d. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

³ Of what nature (significance) are the directions?

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20²⁷ and see my notes thereto.

⁶ 'I will make this thing to be before his eyes.'

⁷ See note to ii. 41⁷.

⁸ Compare Raghuvāṇṣa, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHAṆĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the taniāla bush and you'll find out.

VICHAKSHAṆĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts, — such are her eyes; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

¹ Cp. ii. 24^b.

² 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium.'

⁴ 'Ever making or putting (kr) Cupid at her side.'

⁵ Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

⁶ Hemachandra, 800, gives dhātī as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise," — for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

⁷ Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

⁸ Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañcio.

KING.

No sooner¹ had the maid, whose face is fair
As is the radiance of the dapple moon,²
In graceful play, to the açoka given.
With [rosy] foot³ whose [jewelled] anklets rang,
A [dainty] touch, — than⁴ in an instant burst
Forth into blossom, e'en from every spray
In all its crown, a gorgeous show of flowers —
A sight for all the denizens of heaven !

47

JESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself ?

KING. I suppose of course *you* know ? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger ? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmī (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift ;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them, — their breasts just budding into view, — that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form ; but they know not the mystery of love.¹⁰

¹ The two *ca*'s hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously. — Scholiast. Cp. iii. 3^d.

² 'Deer-spotted [moon], [moon] flecked like the black antelope,' — see ii. 20 note.

³ *Añhinā*.

⁴ 'Do you know what is the reason (in this, *ettha*, Whitney, § 303 a, i.e.) for this, that (*jaṇ*) the Queen, etc. ?'

⁵ It seems to me licit to assign this connotation to *kāminī*, which I take as antithetical to both *tārūṇṇae* and *bālāu*.

⁶ 'Understood is your intention — I see what you mean,' namely, that the Queen is

a trifle *passée* as compared with this tender bud, Karpūra-mañjari. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle — just so (*emea*)! — but (*puno*) the mystery abides with etc.' For *emea*, see Weber's *Hāla*, no. 885.

⁸ Like Karpūra-mañjari, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life.

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms ; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe,²
 Hangs on the crest of yonder sunset-hill.
 Now Ruddy Goose and mate, alas, must part:³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids;⁵
 Lulls half to sleep the eyes of all the world⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER.

"The time appointed, as her friends have told it."⁸ [2]

KARPŪRA-MAÑJARĪ. Vichakshaṇā dear, I'll go now; it's evening.

VICHAKSHAṆĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

¹ The stanza in outline reads: 'The sun (dīpamanī), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,' etc. I have reversed the sequence of the clauses.

² One is tempted to think that a **norange*: an orange :: a *naddre*: an adder :: a *numpire*: an umpire; but it appears that the n of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82.

⁴ 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.'


⁵ 'And at the same time (*saha* a) relaxing or making to relent (*muñcanto*) speedily (*sarahasam*) his impetuousness (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.' — Night and moonlight (cp. ii.

^{5b}) put an end to their pouting (as do the breezes of spring, i. 15^b), so that they yield to the gentle influences of love. The same idea at iii. 30^a.

⁶ 'With the eyes of people at the same time (*saha*) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression.

⁷ The day-blooming lotuses (*kamala*'s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*'s), that open their eyes (*unmīṣanti*) at evening — see Kāvyaadarṣa, i. 94, and Rūsasāhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, *antarhite* etc., near the beginning of act iv. of Çak. — Cp. his *Urvaçī*, iii. 16. — See Böhtlingk's Hemachandra, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18³⁶.

⁸ The Jester mockingly takes his words from the King's own mouth (see ii. 41⁹). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and  p. 289.

ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud!
What use have I for juicy turmeric?²
Of what esteem is gold though ne'er so pure?
Before her loveliness, whose radiance sweet,
Is likest that of newly risen moon,
What need of bakul blooms, profuse and fresh?³

1

And again :

Bright as a necklace strung with emerald gems,
Or wreath of jasmines where the bees have sucked,
Her lovely glance, as quick she bent her neck,⁴
Shot sidelong by,⁵ and pierced my very heart.⁶

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?⁷

¹ See i. 14², 16^a, and notes.

² The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: *Indica herba, zingiberis effigie, commanducata eroci vim reddit.* — In *oll-ollāi* (instr. s. fem. with *hal-*), the stem is doubled.

³ 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 318, has flowers that are white and fragrant.

⁴ 'With an impetuously bended neck' — as *avyayībhāva*.

⁵ 'Glance, directed towards (see *vig + ni* 7) in BR.) the region of her ear.' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartṛhari, who, in his *san-mārga*, q. v., speaks of "glance arrows" (*dr̥ṣṭi-bāṇās*) which are *gravaṇa-patha-gatās*.

⁶ The "Sidelong glance," *kaṭākṣa*, etc. — Dandin, in his *Poetics*, ii. 327, gives, as example of *viśeṣokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (*apāṅga-dr̥ṣṭi*) they conquer the three worlds. — *Parab*, *Subh.*, p. 434-5, has some 19 stanzas on the *kaṭākṣa*. — See Bhartṛhari's stanza, just cited, = *Sprüche* 6824. Further, *Hāla's Saptagātaka*, 505. — See also ii. 5 and my note on ii. 6^a.

⁷ *Bhājājīda*, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see *Sprüche*, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than² my sleep, as it seemed, suddenly vanished too. **3**

JESTER. [*Aside, to himself.*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.³ **[4]**

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. **[7]**

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Giva and washed me clean away with her water. **[9]**

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. **[11]**

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparṇī⁷

¹ 'With eagerness by me hastily she was held or caught on the loose end.'

² Ca . . . a : cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished : thus, adya, asmābhir atra, usitvā, prātaḥ, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

⁴ Is jadhicchaṁ used ἀπὸ κοινού (kāka-kṣivat, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājasekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 34).

For the transformation of rain-drops into pearls, see Sprüche, 314, 1544, 4020. According to the stanza samāptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti : see

p. 214, above. So in Manwaring's Marāṭhi proverbs, no. 1291 : "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājasekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

⁶ Is antareṇa used "prepositionally" (like antareṇa), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

⁷ Cp. i. 174 note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me; and I was within them and became a monster pearl.² [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.⁷ And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,⁸ weighing ten *māshakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then?

¹ For the form, see p. 203.

² This time it is a pearl of ten *māshakas* —see my note to ii. 17^a. See note 5, p. 264.

³ The tabasheer is a variety of opal found in the joints of the bamboo.

⁴ 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of *śo aham*.

⁶ 'With or by (my) pearl-ness.' For *attānaam*, see Pischel on H. 3. 56.

⁷ 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

⁸ 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *maṇḍala*.

⁹ That is, so as to form a necklace rather than a bracelet or what not: cp. *hāra-latṭhi*, iii. 18^b; and *maṇi-yaṣṭi*, *Urvaḡi*, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā*-), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to Kirātārjunīya, iv. 8, where Mallināth glosses *niveṣa* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

⁴ Konow compares Viddh. i. 22¹.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmañ* seems to be too specific.

⁶ 'Just under those circumstances (*emea*, cp. ii. 49^a), beauty, methinks, is not the [sole] cause of it' (*tattha*): but rather, says the Scholiast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons⁶ the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love. — Since *mah* is not necessarily = *kāñks* (see Pischel, II. 4. 192), I suppose I am justified in connecting *mahijjai* here with Vedic *mah* ('is extolled, is magnified'), and not with *manth*, Marāṭhī *mathaṇem* ('is revolved, considered, taken into account').

³ 'Then (*tañ*, correlative to *jañ*, 'if') a seal is put on' etc. ⁴ *Ei*, that is, etc.

⁵ 'Of suspicion-behavior and so forth,' *viappa-ghadañā-āi*.

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of *them*' etc.

In this version I follow NR, reading (instead of *luñṭia*, 'robbed') *luñṭhia*, 'agitated.' I take *peranta-luñṭhia* as 'boundary-agitated,' 'agitated to their very limits.' — See OB, under *tar* + *vi* 5).

⁷ For *maṇa* and *citta*, occurring together at iii. 12^a and iii. 11, there seems to be but one available English word, namely 'heart.'

⁸ Neither gewgaws nor beauty signify much where the passion is mutual. *Caṅga* and its

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. **13**

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.³ **14**

And again :

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. **15**

And again :

Why speak of restless eyes — of face like to the moon — of towering breasts ? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. **16**

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man, — even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form ; while the second, by giving it the finishing touches,⁵ brings out its loveliness.⁶ **17**

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls, — [all those things]

derivatives are used of natural beauty — cp. *nisagga-caṅga*, ii, 25^a, and *paai-caṅgima*, ii, 26^a. As to the form (instr. s. fem., from Skt. *an-stem* !), cp. *umbā* cited by Jacobi, § 42, 2).

¹ I take *taṃ* as 'and so.'

² 'There is of fair-waisted maids something else [than gewgaws — namely, native attractiveness], by which they get the flowers of happiness.' Or, *suhaattana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruccissa* : nor do I see the appositiveness of *puṇu*.

⁴ Ablative singular or plural, II. 3. 8, 9.

⁵ 'By carving it or sculpturing it (Scho-liast, *utkīrya*), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (*ghaḍaṇā*). The *Marāṭhi kaṇḍāraṇem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

⁶ 'Makes fully manifest (the form), displays it to advantage.'

⁷ Properly, *gāirikā*, which is usually defined as 'ruddle, red chalk.' But Hema-chandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³ — pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

19

[*Behind the stage (is heard the Heroine, saying:)*]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs *gāirika*, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (*dhātu-rāga*); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (*dhātu-rasa*), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

* ¹ The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

² He regularly has five: cp. *pañca-bāṇa*, *pañcesu*, *pañca-sara*, in Index, and p. 239, n. 2.

³ We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

⁴ 'By just these five things maids become possessing Cupid's banner.'

⁵ 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hemachandra, 1099, p. 444. OB. cites *anila-sārathi* as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ *Muñālīā*, properly 'little lotus-root.' Is it used in the sense of *mṛṇālīnī*, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 192. — *Mṛṇālīkā* is used as a girl's name (with many others) in the Kādambarī, p. 356^a.

⁹ 'Play : saffron-dolly,' — cp. ii. 12.

¹⁰ 'Water intensely boiled and intolerable,' in allusion to iii. 20³.

in a trice is parting?¹ of his meadow of rose-bay,² that the musk-deer are plundering?³ [3]—Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kuraṅgikā.]

HEROINE. [Timidly—to herself.] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!—Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!⁷ 21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were put enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernemontana (see this in Century Die'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākṛit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

⁴ Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyaṇa, i. 23. 10-14, Bombay; or Kumāra-sambhava, iii. 71.

⁷ For their beauty is enough to blind me! — See note on *nivesa*, iii. 7^d.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ **22**

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing.*] Oh dear! I've put out the light with the wind from my garment. **[4]** [*Reflecting. — To himself.*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. **[9]**

[*All make as if they were going out.*] **[10]**

KING. [*Holding Karpūra-mañjarī by the hand.*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [*I pray,*] a little unsteadiness² as thou movest along; in order that the kala-haṁsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ **23**

[*Showing by his demeanor his delight at the touch of her hand.*]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs.⁵ **24**

[*Behind the stage.*]

A BARD. May the rising moon bring pleasure to the King.

¹ To whose eyes? to his own? if so, the stanza is flat indeed!

² Cañcūra seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

³ 'In order that at last the kala-haṁsa-group, in its play-going, may be uncomely.'

The kala-haṁsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala — see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāṇa often mentions it — see Index to Ridding's Kādambarī, p. 224.

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy." Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46^d.

This conceit of Rājaṣekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa: cp. Harsha-charita, text p. 267^a, utkaṇṭakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-ṣakalena, iva mukha-ṣaṇṇā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight ; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.² 25

And again :

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth ;⁵ without withering, without fainting, are the flowers⁶ (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸ 26

¹ *Mununda*, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens. — I use "tufts" advisedly for *sihā*.

² 'The moon has gone to full-diskedness in the one-digit-manner.'

³ That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron ; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at *Viddh.* iii. 12.

⁴ The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So *Bhartrhari*, in his *bhūḥ paryāṅkaḥ*, describing the ascetic, says: "His couch is the ground ; the blue sky above is his roof ; and the moon-beams he hath for his candle ; north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājaṣekhara* has the same bold metaphor two stanzas later, iii. 28*, in *disā-sundarī* (if not also in a variant of iii. 29, "*dig-vadhū*"); and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Bāṇa* speaks of the "regions," *ācās*, as maidens, *Kādambarī*, p. 390⁶⁻⁷.

⁵ I take *bhuvāṇa-maṇḍalī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharāṇi* for *bhuvāṇa*.

⁶ That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*aḥṣayat*) and which "bewildered" them or "made them faint" (? *amohayat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

⁷ From *Cupid's* equipment are missing "Parcher" and "Bewilderer": these are the names of two of *Love's* arrows — see note to i. 32^d. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay. — *Love's* arrows, his bow, and his missiles are all formed of flowers: *puṣpāṇy aśya iṣu-cāpa astrāṇi*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers — a use which I cannot deem unforced. — *BR.*, under *ṣuṣ*, cite *na mlāyanti na ṣuṣyanti kusumāni*.

⁸ The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1423, for their

JESTER. Well, Kāñchana-chaṇḍa has described the loveliness of moon-rise ; so now it's Mānikya-chaṇḍa's ¹ turn.

[*Behind the stage.*]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ; ² they have pendent festoons of lustrous (or rarest) pearls ; ³ they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk. ⁴ 27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ; ⁵ they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud. 28

JESTER.

White swan of heaven's pool,⁶
Of Īva's crest, the jew'⁷,
A bulb ⁸ of love
'S the moon above ! 29

synonyms, among which is *mālā*. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *āvalī* used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2¹⁰. Like its synonym *rāji*, it is used with *dhūma* of a 'column' of smoke. *Mālā* is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

¹ This designation is nearly tantamount to Ratna-chaṇḍa, the name he bore at i. 16².

² 'Ablaze with given or brought-in lamps.'

³ See additional note, p. 289.

⁴ 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' *Ucchaṅga*, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in.'

⁵ 'The moon-beams (*eṇaṅka-pāā*) are giving as it were an overspreading (see *chur* in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gua. — For *dik-sundari*, see iii. 20^a note.

⁶ Similarly the sun is so called, e.g. *Daṣa-kumāra-charita*, p. 1¹⁶.

⁷ For the moon as Īva's crest-jewel cp. i. 3. — The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

⁸ *Kanda*, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rhimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURAṄGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjarī stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koīl. 31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-mañjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made — behold! — upon its own round disk a black collyrium-mark, disguised as its "Fleck."⁸ 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it], — then it might mock at the moon (or, then its likeness to the moon would be complete).⁹ 33

¹ 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor — cp. notes to ii. 5^b and 50^b, and especially Kādambarī, p. 559¹².

² Gharatṭa, is a 'hand-mill' such as the women turn in India — see the excellent ka-tākṣa-verse, re re gharatṭa, Parāb's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says "crusher," peṣaṇa-kartā.

³ Vilāsa is 'outside looks' and also 'beauty' — such as old ivory might have. Cp. Kādambarī, p. 390¹¹.

⁴ Thus I render bhāi.

⁵ And thus phurantao.

⁶ 'The fleck-antelope': cp. ii. 20, note.

⁷ Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

⁸ 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.' — For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

⁹ Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartṛhari's vaktraṁ candra-vidāmbi, paṅkaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -vidāmbi

[To the moon.]

• O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]¹

KING. But what is this uproar?

KARPŪRA-MAÑJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kuraṅgikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAṅGIKĀ. Well, it's hunchbacks and dwarfs³ and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5806), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Kṛṣṇa Čāstrin, in his edition of the Čṛṅgāra-čataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by *candra-anukāri* etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the *vi* of *jai vi*:

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (*vañcaṇā-gadam*), or 'has come here by a trick' (*vañcaṇā-āgadam*).

³ Griffiths, i., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85. — Concerning the inmates of the seraglio, see *Sāhitya-darpaṇa*, § 81.

⁴ 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[*Then enters the King with the Jester.*]

KING. Alas!

The summer's heat is very intense ;¹ mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[*Behind the stage.*]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — I guess ! [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[*(The parrot again) behind the stage.*]

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why ! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why .

¹ *Gāḍhaar'*, i.e. *gāḍhatara*—

² The thought of this stanza is repeated in different language at *Bālar*. v. 25 and *Viddh*. iv. 6, as Dr. Konow points out, p. 206.

³ 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2¹⁰, seems also to come from the parrot. For the ablative, see p. 203. — Cp. *Viddh*. p. 29⁴.

⁴ "Set" seems to be used humorously ; see note to iii. 26⁴.

⁵ 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days, — why should it not be broken, then, with knife-points?¹ **3**

Moreover,² it is altogether to be praised³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;⁴ play in the bathing-pools until night-fall; in the evening, cool liquor;⁵ and love's embraces in the last watch of a summer night;⁶ these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. **4**

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because⁷ in them the betel⁸ leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. **5**

KING. [Yes.] And this too is pleasant about them:⁹

Flutes, tremulous as if with koil notes,¹⁰ are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. **6**

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;¹¹ attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,¹² bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ *Khaṇḍa* is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; *a-khaṇḍa* is 'not incomplete,' 'complete' in form and perhaps also in power; *khaṇḍijai* is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (*kiṁ tu*?) would be much more appropriate here.

³ 'It [the arrangement] is altogether (*piṇṇaṁ*) to be praised' (*glaṅgh*).

⁴ *Oll-aṇṣuaṁ*: cp. iv. 7^b.

⁵ Cp. my note to i. 22 and the lampoon there quoted.

⁶ Cp. *Rāvaṇa-vaha*, ed. Goldschmidt, xii. 13. — *Jaṁ kiṁ pi* = 'some, a little,' with *pihuvanaṁ*.

⁷ The three long *bahu-vrīhis* are "adjec-

tives that contain reasons" — *hetu-garbha-viṣesaṇāni*.

⁸ *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9¹⁰) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*. — *Areca palm*, Griffiths, fig. 60.

⁹ 'About them' (*ettha*), i.e. the summer days.

¹⁰ 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

¹¹ Cp. iv. 4^a.

¹² Cp. my note to ii. 14^b.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³ 7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enslavement. 8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵ — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long. 9

[*Addressing the Jester.*] Is there any news about *her*?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mrgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ 'To be offered or brought into service' — root *nī + upa*.

² Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

³ 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6²¹). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

⁴ 'Possessing practised interval-less bathings in the evening.'

⁵ I take *ghaḍaṇā* as 'combination' — see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

⁶ Or, 'These burning days,' *saṁtāviṇo*.

⁷ 'The entrance was closed by the Queen, making (*kr*) it hole-less.' See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māṇikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keḷi*, Anaṅga-keḷi, Barkara-keḷi,² Sundara-keḷi, Rāja-keḷi, and Kandarpa-keḷi, holding shields and swords, took their places³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravati, Taraṅgavati, Kallolavati, Madirāvati, and Kelivati, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sāraṅgikā, sent with some message from her. [14] [Then enters Sāraṅgikā.] [15]

SĀRAṆGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchari.⁶] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BIL., the compounds of *tāmbūla*; and cp. note to iv. 5^a.

² See Zachariae, *Mañikhakoṣa*, Nachträge.

³ I suppose *ādhatta* (= *ārabdha*, II. 2. 138) means 'fasten Fuss.'

⁴ *Uvaarāṇa* seems to imply all this.

⁵ The deity supposed to reside therein during the *vaṭa-sāvitrī-vrata*. The time of this observance is given as the full moon of Jyāiṣṭha by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nirṇaya-sindhu*, II., folio 11a, 3.

— Or see Hemādri, *Chaturvarga-chintāmaṇi*, *Vratākhaṇḍa*, xxi., p. 273^b. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the *Journal of the American Oriental Society*, pages 53-66.

⁶ The *carcari* is a peculiar dance (cp. *Vikramorvaṇi*, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its debut, begins, *geht los*?'

⁷ Whom they see as they look down from the palace roof.

⁸ 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here¹

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the “Staff-dance.”⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi*-dance⁷ and regulating its tempo by the beaten measure.⁸ 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These — fair as Cupid’s arrows, though consisting only of water¹⁰ — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The *Saṅgīta-Ratnākara*, Ānanda-ācrama edition, in its *nartana*-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautch.

³ ‘Possessing steps (*pada*) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17*) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of *Kṛṣṇa* with the herdswomen. See *Vishṇu-purāṇa*, v. 13. 23, or Hall’s *Wilson*, vol. iv., p. 324 f. — From SR. I cite *daṇḍa-pakṣa*, vii. 642; *daṇḍa-recita*, vii. 651; *daṇḍa-pāda*, vii. 711, 905, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *daṇḍa* as used at ii. 9*)? — I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the “staff-dancer” of the *Çatapatha-brāhmaṇa*? see Eggeling, *Sacred Books of the East*, 44. 417.

⁵ *Sama* seems to be a technical term for

‘in a natural position.’ *Svabhāvena sthito bhūmāu samah pādo* ‘*bhidiyate*, SR. vii. 316. Konow cites *Nāṭya-śāstra*, x. 13.

⁶ OB. defines *rekḥā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayībhāva*, or else an adjective with *callim*.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is *cālī*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāuga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivaḍa*.

⁸ ‘The *calli*, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or tempi are fast, middling, and slow.

⁹ ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ ‘These (*tāo* — sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites *Viddh.* iii. 25^b.

¹¹ ‘Possessing lampblack-collyrium-black-bodies.’

holding triple¹ bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,² [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately⁴ swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters Sāraṅgikā.]

SĀRĀṆGIKĀ. [*Looking before her.*] Here is the King, who has come from the Emerald Seat⁷ into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [*Approaches.*] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around⁸ the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons⁹ from a clear sky?

KING. Sāraṅgikā, explain it all in full. [9]

SĀRĀṆGIKĀ. You shall hear. On the fourteenth day,¹⁰ just past, the

¹ "Triple": made in three pieces?

² Πουλίνδαι ἀγριοφάγοι, Ptolemy, vii. 1. 64.

³ SR. treats huḍukkā at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled. — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes. — See root vad.

⁴ Contradicts yāugapadya, p. 280, note 7.

⁵ 'Perform tempo-dance-grace.'

⁶ For jantia, see under yantra. — Cp. note to iv. 11^b.

⁷ See page 254, note 1.

⁸ See root nī-pari.

⁹ Properly, 'white gourds,' the Benincasa cerifera of lili. 24 — see note. Cp. p. 205 end.

¹⁰ Of the bright fortnight of Jyāṣṭha; see p. 216. Cp. Kādambarī, p. 128⁶, where the Queen goes to pay homage to Īṣa "on the fourteenth day" of the month. Gāurī is Īṣa's consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."¹ To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country,² is a King named Chanḍasena. He has a daughter named Ghanasāra-mañjarī.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or* in some other country).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRĀṄGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmundā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze⁷ or the [night-blooming] gephālikā to blossom profusely.⁸ [36]

¹ 'Then let this [reward] be given.'

² For Lāṭa, see p. 214.

³ See iv. 20¹⁶ and note.

⁴ The proverb is discussed elaborately and interestingly by Fischel, *Festgruss an Roth*, p. 116. Cp. Böhtlingk, *Berichte der sächsischen Gesellschaft*, 1894, xlv. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Śiva's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: cp., for example, *Kādambarī*, p. 395⁸.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (*puttalikās*) of moonstone: see *Indische Studien*, xv. 442, 294.

⁸ None but the Magician could bring all

[Enters the Magician.] [37]

• BHĀIRAVĀNANDA. Here is the Chāmunda idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [*He stretches out his hand to it in worship.*] [saying to Chāmunda, or rather, saying of her:]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameśhthin.⁵ 19

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjarī sits down.] [7]

BHĀIRAVĀNANDA. [*To himself.*] Not even yet does the Queen seem to be coming!⁶

[Enters the Queen.] [10]

QUEEN. [*Stepping about, and looking in front of her.*] Here is the exalted Chāmunda. [*Pays homage to it. Then looking about, she says:*] Karpūra-mañjarī here!⁷ Well, what does this mean? [*To Bhāiravānanda.*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.⁸] [20]

this about, just as the moon is the only one able to make the cephalikā bloom. Konow cites Viddh., p. 63⁴, 65¹. Cp. ii. 50, note 7.

The stage-directions ought here to add, *iti niṣkrāntāu*, 'Exeunt' [King and Jester]. Cp. p. 221.

¹ Here at the banyan-tree-root is the Chāmunda-idol, a cover of the [newly] opened-out entrance to the subterranean passage.

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇu-purāṇa, book vi., chapters 3, 4, 5.

³ Or Chāmunda, Īṣa's consort, in a terrible form.

⁴ Death or Time, the Death-god or All-destroyer.

⁵ 'From a goblet made of the skull of Brahman,' whom Īṣa slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarīt-sāgara, ii. 13.

⁶ 'Not even yet does the Queen come.'

⁷ See p. 286, note 4.

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmunda; but the audience is re-

BHĀIRAVĀNANDA. [*To himself, laughing.*] She's gone to search Karpūra-mañjarī's apartment! [*Aloud.*] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[*Karpūra-mañjarī does so.*]

QUEEN. Here is the prison-room. [27] [*Enters and looks around. — To herself.*] Well, I am surprised! ¹ Karpūra-mañjarī here! It's somebody that looks very much like her! [*Aloud.*] Karpūra-mañjarī, my darling, how are you feeling? [*Pretends to listen and repeats the imaginary reply.*] ² What's that you say, that you've just got a headache? [*To herself.*] Well then, I'll go back there [to my own apartments]. [*Enters* ³ and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [*With these words, she steps about.* ⁴]

[*Karpūra-mañjarī enters and sits just as before.* ⁵] [41]

QUEEN. [*Looking before her.*] Karpūra-mañjarī here! ⁶

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[*The Queen acts a little pantomime as if she were making an exit.*] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19²⁷⁻³⁰, and the second being for the action of iv. 19³²⁻³⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders *ae*.

² Literally, 'in the air.' This is a "dramatic phrase" (*nāṭya-ukti*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See *Sāhitya-darpana*, no. 425, or Monier Williams, *Çak.*, p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmundā.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²⁰.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī.*] Well, well, I am nonplussed² by the resemblance! [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,³ that brought her here! [55] [*Aloud.*]⁴ Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmūṇḍā and espied her (Karpūra-mañjarī).*] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv. 19²⁴⁻⁴¹.

² Molesworth gives this very meaning for the Marāṭhī *naḍaṇeṁ*, Prākṛit *naḍ*.

³ 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34²⁷.

⁴ Between iv. 19⁶⁸ and iv. 19⁶⁶ the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

⁶ 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

⁷ I would assign to *rehā* here and at ii. 41^c the meaning 'beauty.' The verb *reh* means 'is lovely, *rājate*,' in Hāla, no. 308; cp. H. 4. 100. — Molesworth defines Marāṭhī *rekhalā* (from *rekhaṇeṁ*, from Skt. *rekhā*, 'line') as 'neat, comely, pretty.' — But it may be that two words of quite diverse origin have flowed together in the Prākṛit *rehā*. See additional note, p. 289.

⁸ *Jaha taha*, as a phrase.

⁹ I take *vicitte* as = Skt. *vi-citte*, 'besinnungslos,' not *vicitre*. Cp. note to ii. 40^b.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹ 20

JESTER. [*Aside, to the King.*²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjarī.⁴ [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of — Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!⁷ for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.⁸ [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valaia, 'bent almost into a circle' — cp. ii. 6^d. — For puṅkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhitya-darpaṇa, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19^{9d}-iv. 20). I can't trust you. — Root gvas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19¹⁰, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁹) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19³⁰) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19³⁴) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19⁴³, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19⁵⁵, of supernatural means of communication between the two places. And yet, on her second return, iv. 19⁵⁹, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20⁶, to array the bride; they reach their climax at iv. 20⁷; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹³.

⁵ To conduct the nuptial ceremony.

⁶ The symbolical wedding-knot, p. 289.

⁷ 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulaṇem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5: ghaṇasāra=karpūra.

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.² 21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹ 22

of a theme which we have heard—see iii. 24 and the notes, and iv. 22^a. For the gourd-melon in particular, see note to iii. 24^a.—As to horripilation, see note to ii. 40^d.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62^d. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” *Rtu-saṁhāra*, ii. 23.

² ‘As a thick-set horripilation-shoot-range.’—It may be that *aṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26^d. Perhaps the word *range*, considering its scope, is as good as any.

³ The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

⁴ Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24^a (see note) and iv. 21^a.

⁶ The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic’y, s.v. bread-fruit; or H. W. Cave’s *Picturesque Ceylon*, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with *granulated* surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

⁷ The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic’y, under *Erythrina*.

⁸ The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danda* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. *Sprüche*, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs. 61–63.

⁹ ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,¹ is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!² What else could one ask for ? By thy favor I have gained all that men think worth the having.³ 23

Yet for this would I pray :

[*Words of Bharata.*⁴]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune ! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuḍa, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with **puṭṭha**. — **Mellanti**, 'are let loose, shoot out,' equivalent to **mucyante**. — Perhaps **nic-ullasā** is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous Nāṭya-śāstra : see Lévi, Théâtre, p. 297 etc. Cp. the close of the Ākuntalā, of the Mālavikā (2d ed. Pandit, p. 162¹²), of the Urvāṣī (ed. Kale, 1898, p. 146⁹), and of the Ratnāvalī (ed. Cappeller, p. 329⁵).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortune has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (**vāira**, **virodha**) between the Goddess of Fortune (Śrī) and the Goddess of Learning (Sarasvatī) is proverbial : Sprüche, 4086, 3941.



Additional Notes.

ii. 6²³.—Swing festival of Gāurī: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1. swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month. māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 41², 50².—The "appointment" here mentioned would seem to have been arranged by Vichakṣaṇā with the Jester during or before the scene between King and Porteress, ii. 0¹. The interval is "long" to the King, ii. 6²; cp. ii. 6¹⁶. To this arrangement, perhaps, the *saccam edam* of ii. 6¹ refers. At ii. 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then "at hand." It cannot be the meeting of act iii., which is some 40 days later. And the agoka scene involves no "meeting."—In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine.

iii. 26. — Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehängt. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27. — "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13)." — Griffiths, i., p. 16 a.

iv. 19^{24, 25}. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. — Since my note on *rehā* was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles *rehā*. — He doubts my interpretation of *vicitte*.

iv. 20². — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1337.

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Whitney's Sanskrit Grammar.

A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth : Mailing price, \$3.20. Paper : \$2.90.

Of the original edition of this work no description need be given. This new edition embodies new material, gathered by the author and by others during the past ten years, so far as it fitted into the plan of the work. In particular, the author has been able to correct and repair certain errors and omissions in the first edition, and to speak with more definiteness on very many points relating to the material and usages of the language. The paragraphing of the first edition has been retained throughout, though subdivisions have been more thoroughly marked.

Supplement to Whitney's Sanskrit Grammar.

The Roots, Verb-forms, and primary Derivatives of the Sanskrit Language. A Supplement to his Sanskrit Grammar, by WILLIAM DWIGHT WHITNEY. 1885. 8vo. xiv + 250 pages. Paper : Mailing price, \$2.00.

The fact that the roots are briefly and clearly defined, and the forms conveniently given, makes this work useful even in the early stages of Sanskrit study. Each formation and derivative is dated according to the period of its appearance in the literary records of the language.

Cappeller's Sanskrit-English Dictionary.

A Sanskrit-English Dictionary. Based upon the St. Petersburg Lexicons. By CARL CAPPELLER, Professor at the University of Jenā. Royal 8vo. Cloth. viii + 672 pages. By mail, \$6.25.

This dictionary covers a wide range of Sanskrit texts. It is accurate, sufficient, and brief. Typography, paper, and binding are excellent. The size is truly handy; the price, small. The author had already published a Sanskrit-German Dictionary. This Sanskrit-English one, therefore, has practically the advantage of being a second edition, and is an improvement upon its German original in many ways.

Lanman's Sanskrit Reader.

A Sanskrit Reader: with Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. For use in colleges and for private study. Royal 8vo. **Complete**: Text, Notes, and Vocabulary, xxiv + 405 pages. Cloth: Mailing price, \$2.00. **Text** alone, for use in examinations, 106 pages. Cloth: Mailing price, 85 cents. **Notes** alone, viii + 109 pages. Cloth: Mailing price, 85 cents.

This Reader is constructed with especial reference to the needs of those who have to use it without a teacher. The text is in Oriental characters. The selections are from the Mahā-bhārata, Hitopadeṣa, Kathā-sarit-sāgara, Laws of Manu, the Rīgveda, the Brahmanas, and the Sūtras. The Sanskrit words of the Notes and Vocabulary are in English letters. In the Vocabulary great pains have been taken to show how secondary, tertiary, and later meanings have grown out of the original meaning, and to illustrate these transitions of meaning by analogies from the English and other familiar tongues, and to enable the student to trace every form back to its root by means of references to Whitney's chapters on word-formation, and by giving the root itself and the intermediate forms. Etymologically kindred words from the Greek, Latin, Anglo-Saxon, and English are given along with their meanings. The Notes render ample assistance in the interpretation of difficult passages, and in the explanation of allusions to the antiquities of India. With them are given concise literary-historical introductions to a number of the most important branches of the literature.

Sanskrit Text in English Letters.

Parts of Nala and Hitopadeṣa in English Letters. Prepared by CHARLES R. LANMAN. Royal 8vo. Paper. vi + 44 pages. Mailing price, 30 cents.

The Sanskrit text of the first forty-four pages of Lanman's Reader, reprinted in English characters. The Vocabulary and Notes of the Reader apply exactly also to this reprint, inasmuch as the reprint corresponds page for page and line for line with its original. With the help of the Grammar and of the Reader and of this reprint, the student will be able to acquire a knowledge of the forms and structure of the Sanskrit language and to do some reading, without first troubling himself to learn the Nāgarī alphabet.

Perry's Sanskrit Primer.

A Sanskrit Primer: based on the *Leitfaden für den Elementar-cursus des Sanskrit* of Prof. Georg Bühler of Vienna. By EDWARD DELAVAN PERRY, Ph.D., Professor of Greek in Columbia College, New York. 1885. 8vo. xii + 230 pages. Mailing price, \$1.60.

This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

Kaegi's Rigveda.

The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

Hopkins's Religions of India.

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's *Religions of India*, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

Philadelphia Oriental Studies.

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

Jackson's Avesta Grammar.

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. *8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Other Avestan Works.

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

Harvard Oriental Series.

Edited, with the coopération of various scholars, by

Charles Rockwell Lanman,

Professor of Sanskrit in Harvard University.

Published by Harvard University, Cambridge, Massachusetts,
United States of America.

*** A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to *Harvard University, Cambridge, Massachusetts, United States of America.*

VOLUME I. — The Jātaka-mālā : or Bodhisattvāvadāna-mālā, by Ārya-
çūra ; edited by Dr. HENDRIK KERN, Professor in the University of
Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

The price of volume I. is one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlandish.

VOLUME II. — The Sāṅkhya-pravacana-bhāṣya : or Commentary on the exposition of the Sāṅkhya philosophy; by Vijñānabhikṣu; edited by RICHARD GARBE, Professor in the University of Königsberg, Prussia. 1895. Royal 8vo. Cloth. xiv + 196 pages.

This volume contains the original Sanskrit text of the Sāṅkhya Aphorisms and of Vijñāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

Morgenlandes, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vījñānabhikṣu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced."—*Editor's Preface*.

The price of volume II. is the same as that of volume I.

VOLUME III. — Buddhism in Translations. By HENRY CLARKE WARREN.

1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these, chapters ii., iii., and iv. are on Buddhist doctrine, and concern themselves respectively with the philosophical conceptions that underlie the Buddhist religious system, with the doctrine of Karma and rebirth, and with the scheme of salvation from misery. Chapter i. gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhahood; while the sections of chapter v. are about Buddhist monastic life.

The price of volume III. is one dollar and twenty cents (\$1.20) = 4 shillings and 11 pence = 5 marks = 6 francs or lire and 20 centimes = 4 kroner and 44 öre = 2 florins and 91 cents Netherlandish.

VOLUME IV. — Rāja-çekhara's Karpūra-mañjarī, a drama by the Indian poet Rāja-çekhara (about 900 A.D.): critically edited in the original Prākṛit, with a glossarial index and an essay on the life and writings of the poet, by Dr. STEN KONOW, of the University of Christiania, Norway; and translated into English with notes by Professor LANMAN. 1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prākṛit play presented to us in strictly correct Prākṛit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prākṛit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sūtras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will—as we hope—mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pālī by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pālī text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

A Vedic Concordance: being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published, — one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāṇa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned: —

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*śākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

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